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SPECIAL DOUBLE ISSUE 1 / NEW YORK / SEPTEMBER

ON THE RUN

THE ULTIMATE MAGAZINE

2170
2171
NEW YORK CITY TRANSIT
9052

EXCLUSIVE:

BOMBED CLEAN TRAINS

UNITED ARTISTS

INTERVIEW: POEM

& LEE, QUIK, SEEN, PHASE 2, LAD PINK, DERO...

SOUTH FERRY
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WHILE THE M.T.A. WAS SLEEPING ... TWO MEMBERS OF THE "ON THE RUN" STAFF WERE IN NEW YORK CITY CHECKING OUT WHAT'S HAPPENING: NOTHING WAS RUNNING ... BUT THAT DOESN'T MEAN NOTHING WAS PAINTED!

NEW YORK, ... THE ONLY PLACE WHERE A TRANSIT SYSTEM COULD BE ROCKED SO HARD FOR OVER 15 YEARS FOR FOLLOWING PERSONS: TRAINS RUN ON 24-HOUR BASIS, NO LAW-ACT AGAINST GRAF, IN EARLY YEARS, GENERAL HIGH CRIME-RATE, MTA'S SHORT OF MONEY, INABILITY TO COPE WITH MASSES OF WRITERS ...

... HAS SO MANY WRITERS WHO CONTRIBUTED TO MAKING GRAF WHAT IT IS TODAY FOR US AND STILL HAVEN'T RECIEVED THE RECOGNITION DESERVED. FOR THIS REASON WE'VE DECIDED TO DEDICATE THIS EDITION TO THE YET WIDELY UNDOCUMENTED MAKERS OF HISTORY.

WE'D LIKE TO THANK ALL WRITERS WHO HAVE HELPED US BY GIVING INFORMATION AND PHOTO'S OR JUST WERE COOL WHILE WE WERE IN NEW YORK. A BIG THANKS TO **"WANE"** AND **"POEM"** (FLASHBACKS) WHO HELPED US A LOT. ALSO THANKS TO OUR INTERVIEW PARTNERS: **LEE** (PIZZA KING), **SEEN** (BUSY BIZNIZMAN), **QUIK** (HEIDELBERG GANGSTER), **LADY PINK** (?), **BIO&NICER** AND THE WHOLE **TAT CREW** (**BRIM** : PAY UP!), **GHOST** (MR. GEISTREICH), **PHASE 2** , ...

SPECIAL THANKS TO **BRUZ, ROLER, KENN, WEN, REAS, WIPS, CEMNOZ, ERNI, HENRY, TECHNO, LUANA, P-JAY,** AND EXTRA THANKS TO REAL FRIENDS: **CHRIS, GONZ, FREDDY, MADDIN, VOGT, ARNDT AND DJ.PIMP ROMEO** ...

THE "ON THE RUN" STAFF

ON THE RUN..

ONE YEAR SUBSCRIPTION

HOLLAND	50 hfl
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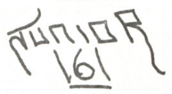
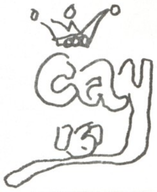
THE SUBSCRIPTION STARTS WITH №☐

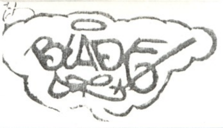
THE HISTORY OF GRAFFITI

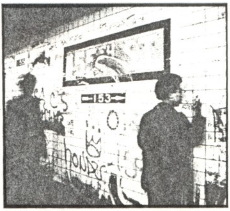
IT'S HARD TO SAY WHEN THE NEW YORK GRAFFITI PHENOMEA REALLY STARTED. IN GENERAL, SUPPOSEDLY IN THE LATE 60'S. THIS IS NOT QUITE RIGHT. EVEN IN LEONARD BERNSTEIN'S MUSICAL "WEST SIDE STORY" ONE COULD SEE TAGS BY THE TWO ENEMY GANGS: THE SHARKS & THE JETS, IN THE BACKGROUND SCENERY ON OF THE FIRST WRITERS WAS KILROY WHO WAS FIRST A SOLDIER IN EUROPE AND LATER BACK IN NEW YORK, USED TO DRAW FIGURES AND "KILROY WAS HERE" EVEN IN SUBWAYS AS FAR AS BACK IN THE 40'S. FURTHER BACK TO THE BEGINNIG OF THE CENTURY, HOBOS USED TO WRITE THEIR NICKNAMES ON THE CARGOTRAINS OF THE TRANS AMERICAN RAILROAD. THE HOMELESS WORKERS TRAVELLED GIGANTIC DISTANCES IN CARGO TRAINS ILLEGALLY AND WHOSE NAME WAS SEEN MOST HAD HIS FAME SECURED.

BUT THINGS TO COME IN NEW YORK WERE REALLY NEW AND DEFINITLY UNPREDICTIBLE. THE BEGINNING OF SUBWAY GRAFFITI WHICH WOULD DEVELOPE TO A MASSIVE ART MOVEMENT CAN BE DATED BACK TO 1968/69. TIMES WERE HARD: NEW YORK CITY WAS CONSTANTLY BANKRUPT, SLUMS WERE BEING BURNT DOWN BY BUISSNESS PEOPLE SPECULATING ON GROUND PROPERTIES, MAFIA WAS FLOODING THE COUNTRY WITH HEROIN. RIOTS BROKE OUT AFTER THE ASSINATION OF DR.MARTIN LUTHER KING AND THE CRIME-RATE WAS REALLY EXPLODING / WAS UNSTOPPABLE. STREET KIDS LIVES IN AREAS WHERE NO POLICEMAN WOULD DARE TO SHOW HIS FACE / IT HAD BECOME A FIGHT FOR SURVIVAL. AND THAT REQUIRED SOME FORM OF UNITY. IN THE 60'S AND EARLY 70'S THE GANG-PROBLEM HAS REACHED A POINT WHERE THERE WERE MORE VIOLENT GANGMEMBER THAN POLICE OFFICERS. ONE COULN'T LEAVE THE NEIGHBOURHOOD THE TURF WITHOUT BEING CONFRONTED BY OTHER GANGS WITH SELF-MADE GUNS A FEW BLOCKS FURTHER ON. THE TURF BORDERLINES WERE MARKED BY GRAFFITI AND WARNED TO THINK TWICE BEFORE RISKING ONE'S LIFE. BAMA:"WE WERE CHILDREN OF THE 60'S. WHEN WE CAME OUT WE HAD OUR CHOICES: DOPE OR GANGS. BUT THERE'S ALWAYS THE VACCUM." THIS VACCUM WAS THE YET UNUSED CREATIVITY TO DO .SOMETHING PRODUCTIVEN/WITH A SENSE TO IT. AND THEN IT HAPPENED. A FEW KIDS HAD ENOUGH OF SEEING BROTHERS DIE FOR NOTHING AND REFUSED TO JOIN A GANG. THE FACT THAT THEY DIDN'T BELONG TO A GANG DIDN'T SECURE THEIR TICKET TROUGH ENEMY TURF, THOUGH. GRAFFITI, GAVE THEM THE ABILITY TO DO THIS. GANGS WERE FAMOUS BECAUSE THEIR NAME WAS WRITTEN ON WALLS. A SINGLE PERSON WHO DARED TO WRITE HIS NAME JUST AS OFTEN STRAIGHT THROUGH ANYONE'S TERRITORY, WITHOUT HAVING THE RISK STARTING A GANGWAR(LIKE A GANGMEMBER) FOUND RESPECT IN EACH GANG OF THE CITY. THIS PEACEFULLY AND RESPECTFULLY SEPERATED THE SINGLE WRITERS FROM THE VIOLENT GANGS IN THE EARLY 70'S.









THE SAVAGE SKULLS, SEVAGE NOMDAS, SEVEN IMORTALS AND BLACKSPADES WERE A FEW OF THE MOST IMPORTANT GANGS IN THE BRONX. BAMA:"AS A GRAFFITI ARTIST I ALWAYS FELT SAFE. 'MAN, IS THAT YOU? WE SEE THAT IN SAVAGE SKULL TERRITORY. MAN, YOU ARE BAD!'"

BUT SOON THE HIT (EARLY FORM FOR TAG) WAS MORE THAN JUST A PASS TICKET. JUST THE IDEA OF GETTING FAME FOR NOT DOING MUCH OTHER THAN WRITING WAS VERY TEMPTING....BUT THEN ONE HAD TO DO MORE TO CAUSE ATTRACTION IN A MASS OF MANY ALL DOING THE SAME.

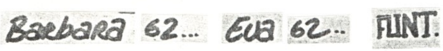
FIRST, ONE HAD THE MOST HITS.

STITCH 1, TAKI 183, FRANK 207, JUST A FEW EXAMPLES OF TAG MASS-PRODUCTION IN BLOCKPRINT LETTERS. CALIGRAPHICALLY FORMED HITS STARTED TO CATCH THE EYE MORE AND LIKE TRADEMARKS EVERYBODY STARTED DOING THEIR OWN STARS, ARROWS AND SWIRLS. STAY HIGH 149 AND HIS SAINT WITH JOINT, KOOL III WITH HIS ARROW IN THE "L", LIL FAME OR LEE 163 WHOSE HITS WERE EASILY DEPICKED FROM WHITIN A MASS OF OTHER TAGS. STYLE WAS BORN.

SPRAYCANS SOON TOOK OVER SMALLER MARKERS AND ONLY EXTRA WIDE PILOT MARKERS WERE STILL USED BY KINGS AS BEFORE. MOVING ON FROM WALLS ON THE STREET, GRAFFITI WAS SOON FOUND SPREADING FAST INTO THE SUBWAY STATIONS AND ON THE SUBWAY CARS.

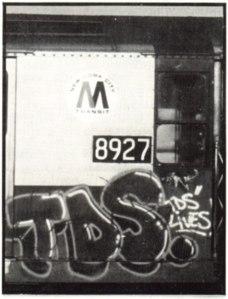
A FEW WRITERS REALIZED THAT THE TRAINS RUNNING THROUGH THE WHOLE CITY ENABLED THEIR TAGS ALL-CITY FASTER THAN BEFORE.

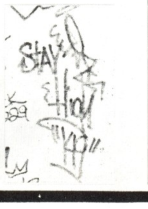
THIS WAY, THE WRITERS LEARNED TO LOVE THE SUBWAY...FIRST INSIDES, THEN OUTSIDESNOT MUCH OF WHO DID WHAT FIRST CAN BE PROOVED. NEW YORK IS JUST MUCH TOO BIG AND TOO MANY AND TOYS DID WHATEVER THEY FELT LIKE DOING WITHOUT PLANNING IT. SOME WERE DIFFERENT FROM THE REST. STAY HIGH AND OTHERS ENLARGED THEIR TAGS TO THE WHOLE HEIGHT AND LENGTH OF A CAR AND OUTLINED IT IN A DIFFERENT COLOR. THE IDEA OF OUTLINING THE TAG WITH MORE COLORS STARTED TO SPREAD. PEOPLE LIKE BARBARA AND EVE 62, STAR III AND STICH I, FOR EXAMPLE USED THIS TECHNIQUE. A RELATIVELY UNDISPITUTED FACT IS THAT THE VERY FIRST MASTERPIECE WAS BY SUPERKOOL IN 1972 IN THE 221TH STREET YARD. HE ONLY USED TO COLORS PINK AND YELLOW. HE FILLED THE BIG YELLOW-OUTLINED LETTERS WITH A FATCAP HE'D DISCOVERED. THIS TECHNIQUE ENABLED GRAFFITI TO DEVELOPE INTO IT'S FORM OF TODAY BY NOT JUST STYLING TAGS BUT STYLING THE OUTLINES AND THE COLOR FILL-IN'S. A PERSON WHO IMMEDIATELY PICKED UP THIS DISCOVERY AND CARRIED ON DEVELOPING IT, WAS PHASE II. HIS "BUBBLE STYLE" OR "CHECKERBOPARD PHASE PHANTASTIC" AND DOZENS OF OTHER IDEAS WERE BROUGHT UP AT THE BEGINNING OF THE STYLE WARS ABOUT TO BREAK OUT IN THE WRITERWORLD.

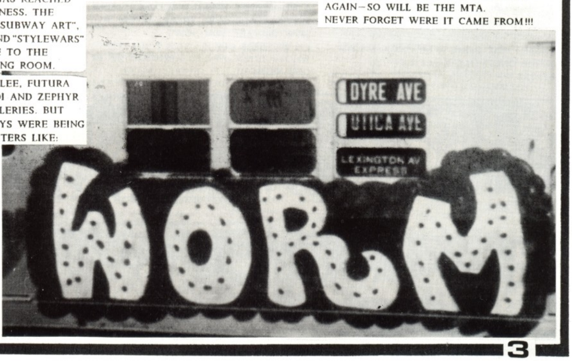

Barbara 62...
Eva 62...
FLINT.

STAN 153 AND RIFF CARRIED OUT FIERCE BATTLE FOR THE TITLE "KING OF STYLE" IN THE START OF 1973. FROM HERE ON IT GET'S HARDER TO FOLLOW THE HISTORY BECAUSE EVERY OLD-TIME WRITER TELLS A DIFFERENT STORY ABOUT WHO WAS THE MOST IMPORTANT WRITER ON WHICH LINE AND HOW LONG. THAT'S WHY IT ISN'T SURE THAT THE FIRST WHOLE CAR WAS DONE BY FLINT 707 BY THE END OF 1973. BUT SURE IS THAT THE FIRST WHOLECARS APPEARED AT THIS TIME BRINGING FORTH YET AGAIN ANOTHER DIMENSION OF GRAFFITI WRITING.
BUT THE MTA STARTED TO REACT SLOWLY. WHEN ONE WOULD BE BEAT UP, HAVE TO PAY FINES, CLEAN THE TRAINS AND GO TO JAIL(UP TO ONE YEAR)IF CAUGHT AGAIN. IN 1974 NORMAN MAILER WROTE" A COMMUNION TOOK PLACE OVER THE CITY IN THIS PLANT GROWTH OF NAMES UNTIL..."

THE FABULOUS FIVE WITH LEE LEADING THEM MADE THEMSELVES A NAME BY MAINLY DOING WELL CONCEPTED WHOLE CARS ON EVERY LINE FOR A LONG TIME. EVERYTHING CHANGED IN 1977. THE MTA CAME UP WITH A DETERGENT WHICH WAS ABLE TO WASH GRAFFITI TRAINS IN A CLEANING MACHINE. THE ACID FLUID DESTROYED THE ELECTRICAL SYSTEM, SO THAT THE DOORMECHNISMS AND THE OUTER SIDES OF THE TRAIN RUSTED. BUT WHATEVER HAPPENED THE JOB WAS DONE. THE TRAINS WEREN'T NECESSARY CLEAN BUT THE PIECES WERE DESTROYED. THE STINKING, SMEARED TRAINS DIRECTED THE PUBLIC'S DISGUST TOWARDS WRITERS. FROM NOW ON THE DAYS WERE GONE WHERE WRITERS COULD WATCH THEIR PIECES ROLL BY IN THEIR ORIGINAL STATE FOR MONTH. DESPITE ALL THE MONEY SPENT ON THE GRAFFITI-PROBLEM, IT SEEMED TO STAY THERE. THE FIGHT FOR FOR FAME EVOLUTIONIZED, NEW TECHNIQUES CAME UP WHICH MADE PIECES POSSIBLE WITH QUALITIES THAT PEOPLE DREAMED OF IN EARLIER TIMES. BY THE END OF THE 70'S, START OF THE 80'S, AFTER 10 YEARS OF GRAFFITI AND WORK OF THOUSANDS OF ARTISTS AND TOYS, THE ARTFORM HAS REACHED A POINT OF WORLD AWARENESS. THE BOOKS "GETTING UP" AND "SUBWAY ART", THE MOVIES "WILDSTYLE" AND "STYLEWARS" BROUGHT THE SUBCULTURE TO THE MOVIES AND INTO THE LIVING ROOM. MADE WRITERS LIKE SEEN, LEE, FUTURA 2000, BLADE OR ALSO DONDI AND ZEPHYR MADE THEIR LIVING IN GALLERIES. BUT AT THE SAME TIME SUBWAYS WERE BEING BOMBED. NEW SCHOOL WRITERS LIKE: DERO, POEM, SENT, NICER, ETC. REPLACED THE OTHERS AND DEVELOPED THE STYLES EVEN FURTHER. EVERY INCH OF THE TRAINS WAS BOMBED WITH TAGS AND EXELLENT PIECES AROUND 1985. BURNERS ROLLED BY, ON TRAINS, IN LAYERS. BOMBED TRAINS RAN OFTEN UNBUFFED, BUT WERE SECRETLY PULLED OUT OF SERVICE BY THE MTA ONE BY ONE. THE REASON WASN'T HARD TO RECONSTRUCT. THE MTA HAD STOPPED BUFFING THE TRAINS. A POSITIVE TURN IN NEW YORK CITY'S ECONOMY GAVE THE MTA MONEY AND A GOOD PART OF IN WAS AIMED TO DEFEAT GRAFFITI FOR ONE AND FOR ALL. AFTER HAVING TO ACCEPT THAT EVEN THE WARLIKE FORTIFICATION OF YARDS DIDN'T HAVE ANY EFFECT. THE DECISION WAS MADE TO BRING ON NEW TRAINS. MODERN, COMFORTABLE AND GRAFFITI RESISTENT. PAINT WAS EASILY WASHED OFF WITH WATER BUT THE WHOLE OLD SYSTEM COULDN'T BE REPLACED, SO THEN THE MTA STARTED TO OVERPAINT SOME OF THESE OLD TRAINS IN GREEN. AS SOON AS ONE OF THESE WAS SPRAYED ON, IT WAS TAKEN OUT OF SERVICE TILL CLEANED. BUFFERS WAUTED AT EACH TRAIN TERMINAL AND WORKED EVERY DAY. THE DECLINING NUBER OF WRITERS WAS CONFRONTED BY A GROWING NUMBER OF BUFFERS. THE WRITERS INTERESTS WAS DYING OUT AS NO ONE WAS USED TO WATCHING A FRESHLY PAINTED BURNER GO STRAITGHT TO THE BUFF. THE BOMBED TRAINS DISSAPERED ONE BY ONE UNTIL THE LAST GRAFFITI WAS DRIVEN INTO THE CONEY ISLAND BUFF WITH WORLD WIDE PRESS IN IT. WHAT WAS LEFT WAS A HAND FULL OF WRITERS WHO CARRIED ON BOMBING DESPITE THEIR INEFFECTIVENESS. A FEW FOTOS ARE ONLY REMAINING EVIDENCE OF A PIECE BEFORE IT DISSAPEARS FOREVER. THE LAST BOMBERS ARE : VEN, WANE AND THE TFP CREW, BUT ALSO PJAY AND SOME OTHER OLD SCHOOL WRITERS. WHILE GRAF CONTINUES TO SPREAD OUT IN THE WORLD, IN NEW YORK IT SEEMS TO HAVE DIED OUT ON THE TRAINS. THE HOPE WE HAVE IS THAT AS SOON AS NEW YORK IS BANKRUPT AGAIN—SO WILL BE THE MTA.
NEVER FORGET WERE IT CAME FROM!!!







ON THE RUN

LEE

WHAT DO YOUR PARENTS SAY TO GRAF ?
MY MOTHER LIKES MY PAINTINGS, SHE USED TO WATCH TRAINS WITH ME, BUT MY FATHER NEVER LIKED IT. HE JUST THOUGHT THAT IT WAS JUST...IT HAD SOME CRIMINAL ELEMENTS TO IT-THAT IT WASN'T REALLY GETTING ME ANYWHERE. OVER HERE COPS CAN'T JUST COME TO YOUR HOUSE WITHOUT PAPERS, ON TOP OF THAT I WAS DOING IT FOR YEARS BEFORE THEY EVEN KNEW WHERE I LIVED OR ANYTHING, SO THEY DIDN'T BOTHER MY PARENTS OR ANYTHING AND THE BEST THING - MY MOTHER BELIEVED IN ME ANYWAY, I TOLD THEM - DON'T WORRY ABOUT IT, I'LL BE O.K. AND I WAS!!

THERE ARE ROUMORS THAT WAYBACK, THERE WEREN'T ANY COPS IN TRAINS IN YARDS ?
THERE WERE PLENTY OF COPS ALL THE WAY BACK TO 1972 - THERE WERE PLENTY OF ANTI-GRAF-SQUADS. NOW THEY CALL IT ANTI-VANDAL-SQUAD. BUT IT BECAME MUCH MORE VIOLENT. BACK IN THE 70'S IT WAS CALLED THE ANTI-GRAF-SQUAD BECAUSE THAT'S ALL THEY DID - THEY WENT AFTER WRITERS, O.K., WHEN THE 2ND WAVE OF GRAF HIT NEW YORK, IT WAS IN '74/'75 AND THAT IS WHEN THE CITY WAS BROKE AND WE REALLY HIT HARD,ALL THE WHOLE CARS CAME OUT, THERE WERE WHOLE CARS ON EVERY TRAIN THAT WENT BY.

WHO DID THE FIRST WHOLE CAR ?
NOT THAT I KNOW OF - SUPPOSEDLY "SUPERKOOL 223" BUT I DON'T THINK IT'S TRUE, ...BUT I THINK NOBODY REALLY KNOWS....

I THINK IT JUST CAME OUT BY SURPRISE. NOBODY WAS REALLY PLANING TO DO THAT - IT JUST HAPPENED. SOMEBODY COULD HAVE HAD A LOT OF EXTRA PAINT OVER AND DECIDED TO FILL IN THE REST AND THERE IT WAS !

YOU DID ABOUT 150 - 200 WHOLECARS, MOSTLY ALONE ?
ABOUT 50% OF THEM I DID BY MYSELF, THE OTHER HALF I DID WITH THE "FABULOUS FIVE",WE ALWAYS DID WHOLECARS,THAT'S WHAT WE WERE KNOWN FOR,VERY FAMOUS FOR JUST DOING WHOLECARS!

HAVE YOU GOT A FOTO OF YOUR FIRST WHOLECAR?
I GOT A PICTURE,BUT IT'S VERY BAD,I TOOK IT AT NIGHT,TOOK IT FROM AN ANGLE,I WAS USING A 110 CAMERA-THE LITTLE ONES,-THAT'S ALL I COULD AFFORD.

HOW LONG DID YOU STAY THERE ?
DEPENDS ON THE PIECE - SOMETIMES A WHOLE CAR TAKES 4-5 HOURS, SOMETIMES 9-10 HOURS. I DIDN'T USE LADDERS, I CLIMBED ON THE SIDE OF THE TRAIN FOR LOTS OF DETAILS. WE DID THAT WHOLE TRAIN IN ONE WEEKEND. FRIDAY NIGHT-CAME BACK SATURDAY NIGHT.

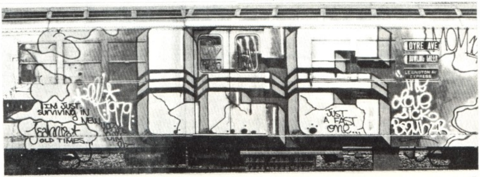
STORIES SAY THERE USED TO BE YARD-PARTIES ?
YEAH, GUYS WOULD CLIMB DOWN FROM THE TRACKS AND RUN DOWN THE STREET, GO TO MAC DONALDS ORDER A BUNCH OF FOOD, COME UP AND CLIMB BACK UP WITH BAGS FULL OF HAMBURGERS, FRENCH FRIES AND SIT INSIDE THE TRAIN AND HAVE PARTIES...

THOSE WERE INCREDIBLE TIMES. IF YOU WERE VERY QUIET, DIDN'T BREAK WINDOWS OR ANYTHING. IF YOU WERE VERY DISCIPLINED YOU COULD PAINT THERE FOREVER AND NOBODY WOULD KNOW, YOU COULD COME BACK DAY AFTER DAY.

HOW MANY CANS DID YOU NEED?
ABOUT 200 CANS,WE RACKED THEM UP IN ABOUT A WEEK AND A HALF.
I USED TO BE ABLE TO RACK UP ABOUT 80 CANS A DAY. 80 CANS A DAY AND ME AND MONO WENT AND GOT ALL THE PAINT IN ABOUT A WEEK AND A HALF. HE WAS WORKING AND I WASN'T SO I WAS WAITING FOR HIM TO COME OUT OF WORK. HE'S A POLICE OFFICER NOW, BELIEVE IT OR NOT!

WAS IT EASY RACKING BACK THEN?
YES AND NO, WE PUT CANS IN THE COAT -10 CANS SOMETIMES. I WOULD GO I WITH SHOPPING-BAGS AND LOAD IT ALL UP. BUT AT THAT TIME YOU GOTTA REMEMBER HARDWARESTORES WEREN'T REALLY CONSIDERING SPRAYPAINT ROBBERY A PRIME THING. AND I THINK THEY JUST TOOK IT OUT OF THE TAX WRITE-OFF.

BACK TO THE TRAINS, DID YOU DO TUNNELS ? WHICH ONES ?
YEAH, BUT I DON'T» TELL THAT TO NOBODY



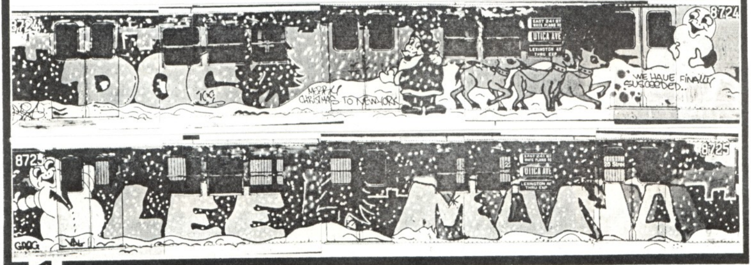
CAN YOU LIVE FROM SELLING CANVASES ?
I COULD. IT'S JUST THAT IT'S ME. I DON'T PAINT AS FAST AS THE ARTWORLD WOULD LIKE YOU TO BE. MY WORK HAS GOT A LOT OF SENTIMENTAL VALUE TO IT...BUT IT'S ALSO NICE MAKING MONEY OF IT.

WHEN WAS YOUR FIRST WHOLE-TRAIN?
THANKSGIVING 1976,NOVEMBER-AND IT WAS CHRISTMAS-WHOLETRAIN BUT DONE THANKSGIVING SO THAT IT COULD RUN THROUGH THE CHRISTMAS EVE. IT RAN FOR 10 DAYS COMPLETE, 10 WHOLECARS ONE DAY, THE WHOLE DAY TWO RUSH-HOURS,THE NEXT DAY,THEY SPLIT IT UP, 4 WHOLECARS HERE,2 WHOLCARS THERE, 3 WHOLECARS OVER THERE.

HOW OLD ARE YOU NOW?
I'M 30 YEARS OLD,16 WHEN I DID THE WHOLE TRAIN,PAINTED 5 WHOLECARS IN ONE NIGHT !!!

WHAT WOULD YOU DO IN AN EASY RACK-SPOT TODAY?
IF I COULD AFFORD IT-I'LL BUY IT. IF I CAN'T,I'LL TAKE IT,WHY NOT? IT SEEMS TAKING THE PAINT MAKES YOU MORE STRONGER WHEN YOU GO INTO THE YARD BECAUSE IT'S ALL A PART OF THE WHOLE THING. I GOT A LOT OF PAINT RIGHT NOW. I GOT ABOUT ABOUT 1000 CANS AT MY HOUSE. OLD RED DEVIL, OLD RUSTOLEUMS, OLD KRYLONS. ALL THE COLORS... IT FEELS GOOD TO GO TO YOUR RACK AND PICK OUT ANY COLOR YOU WANT.

ARE YOU DOING CANVASES NOW ?
I'M DOING A LOT OF CANVASES, THIS SUMMER I'M GOING TO DO A LOT OF WALLS, I'M PLANNING TO DO MAYBE 2 OR 3 BRAND NEW HANDBALL COURTS ALL OVER TOWN - BRONX, QUEENS, DEFINITLY 2 IN MANHATTAN.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EAST 241 ST WHITE PLAINS RD
UTICA AVE
LEXINGTON AV THRU EXP
MERRY CHRISTMAS TO NEW YORK
WE HAVE FINALLY SUSCEEDED...
8725
LEE
MONO
8725

QUIK

NAME/CREWS:
HELLO, MY NAME IS QUIK ONE/RTW (ROLLING THUNDER WRITERS). OTHER NOTABLE CREWS I'VE BEEN DOWN WITH IN MY PAINTING DAYS ARE THE 3 YARD BOYS, THE CREW, SOUL ARTISTS, SUBWAY KILLERS, THE MASTER BLASTERS AND UNTITED ARTISTS.

▸970-2CUM
Cum With Me
Put It In Me
SHELTON
Brooklyn, N.Y.
212•718•516•914 area codes
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CALL▸970-DOGY
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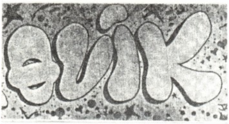
WHEN DID YOU FIRST BEGIN GRAFFITI WRITING ?
I BEGAN SPRAY TAGGING ON WALLS AT AGE 10, AFTER SEEING BLACK AND HISPANIC MOTORCYCLE GANG GRAFFITI BACK IN 1969. BY THE NEXT YEAR I HAD STARTED TAGGING TRAIN INSIDES. I DIDN'T PAINT THE OUTSIDES OF TRAINS UNTIL 1972. (I HAD BEEN TO SCARED TO GO ONTO THE TRAIN TRACKS UNTIL THIS TIME!)

WHO WERE YOUR FIRST INFLUENCES TO PAINT TRAINS ?
WELL, MY GRANDMOTHER WOULD ALWAYS TAKE MY TO YANKEE STADIUM UP IN THE BRONX, SO I'D SEE GRAFFITI FOR HOURS DURING THOSE SUBWAY RIDES. BACK THEN I ADMIRED JACE 2, STAR 206, STAR III, AJ 161, JINX, FLINT 707 AND STAYHIGH 149. OF COURSE, AS N.Y.C. GRAFFITI EXPLODED I ADMIRED SEVERAL OTHER INNOVATORS AND STYLE MASTERS DURING DIFFERENT PERIODS OF TRAIN ART'S DEVELOPMENT.

DO YOU STILL DO TRAINS ?
I TRY TO PAINT AT LEAST ONE TRAIN A YEAR I STOPPED REALLY BOMBING BACK IN 1985.

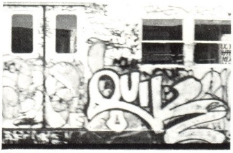
DO YOU MISS THE ACTION OF PAINTING TRAINS ?
AT FIRST IT WAS HARD TO ADJUST TO LIFE WITHOUT MY BOMBING ADDICTION. I COULDN'T HANDLE SITTING AROUND SATURDAY NIGHTS WITH MY WIFE DOING NORMAL THINGS. I MISSED HAVING THE MASTER BOMBING MISSION PLAN WITH THE CREW.



YOU'VE BEEN CREATING GRAFFITI ORIENTED ARTWORK, RIGHT ?
YES, I BEGAN PAINTING ON CANVAS IN 1975. HOWEVER, FOR THE PAST 11 YEARS I'VE BEEN EXHIBITING MY WORK WITH GALLERIES AND MUSEUMS IN THE UNITED STATES AND EUROPE.

WHAT IS THE DIFFERENCE BETWEEN PAINTING TRAINS AND THEN ON CANVAS ?
WELL, THERE'S NOTHING TO COMPARE TO THE GREAT NATURAL HIGH ONE GETS FROM THE ADVENTURE AND ACTION OF DOING A PIECE ON A TRAIN. SOMETIMES THE DANGER, ACTUAL DIFFICULTY OF THE MISSION, AND THE BEAUTIFUL OR DESTRUCTIVE END RESULT IS THE BIG RUSH!
PAINTING IN A STUDIO IS OF COURSE SAFER AND MORE CONVENTIONAL/TRADITIONAL. HOWEVER, THE BEAUTY OF MY PAINTINGS CAN LAST A FEW HUNDRED YEARS NOW, WHERE AS TRAINS ARE TEMPORARY.

YOU MENTIONED DESTRUCTION. WAS THE ACT OF TRAIN PAINTING DESTRUCTIVE ?
YEAH BOY! SOMETIMES I WAS JUST OUT TO BOMB! JUST FUCKIN' UP AN ELEMENT OF OUR OPPRESIVE SYSTEM. YOU KNOW, I WOULD MAINLY BOMB A FEW HUNDRED OR SO THROW-UPS ABOUT FOUR NIGHTS A WEEK. THEN I'D SAVE MY GOOD COLORS TO CREATE A NICE WORK JUST ONE NIGHT A WEEK. I WAS A BOMBER! I CAN REMEMBER A TIME PAINTING AN A-TRAIN "DING-DONG" ONE ENTIRE SIDE, BUT WITH THROW-UPS FLOATING ONLY ON THE WINDOWS. HA! YEAH, SOMETIMES I MEANT ONLY TO BE DESTRUCTIVE.



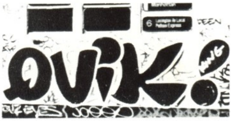
WHAT DO YOU THINK OF EUROPEAN GRAFFITI ?
I'VE SEEN SOME AMAZING PIECES AND STYLES DEVELOP HERE IN THE PAST FEW YEARS. THERE ARE SEVERAL WRITERS WHOSE STYLES I ADMIRE. I LOOK AT THE MOVEMENT ON TRAINS AND WALLS LIKE ROCK-N-ROLL. ALTHOUGH THE BEATLES, ROLLING STONES, BOB DYLAN, ECT. WERE PIONEERS, ROCK-N-ROLL IS STILL GOING STRONG NEARLY 30 YEARS LATER. HOWEVER, THERE'S NO SUBSTITUTE FOR THE ORIGINAL MASTERS WHO HAVE LAID THE FOUNDATION FOR SUCH CREATIVITY TODAY. GRAFFITI ON TRAINS IS A NEW YORK THING, YA KNOW!

WHAT DOES STYLE MEAN TO YOU ?
MADONNA'S UNDERWEAR! SHE'S GOT THE COOLEST STUFF!

NO, NO ! GRAFFITI STYLES ?
ORIGINALITY, HOPEFULLY BEING SOMETHING POSITIVE IN A STRONG VISUALLY EXITING MANNER.

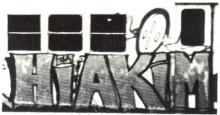
HAVE YOU EVER BEEN CAUGHT BOMBING ?
YEAH, ENOUGH TIMES! LOTS OF JAILS AND CASH FINES BUT LUCKILY NOTHING MAJOR. USUALLY THE TOYS GOT TRULY "SERVED" BY THE POLICE AND COURT SYSTEM.

WHICH WRITERS DO YOU RESPECT ?
ONLY WRITERS WHO DON'T DOG MY SHIT! BUT EVEN MY GOOD FRIENDS DOG MY PIECES, RIGHT AKIM !?!



WHAT IS YOUR FAVORITE PAINT ?
WELL, IN THE OLD DAYS RED DEVIL AND RUSTOLEUM WERE THE BEST FOR TRAINS. BUT GOOD OLD KRYLON SILVER WITH FAT CAP WAS SWEET FOR THROW-UPS! NOW I LIKE KRYLON, SPARVAR AND MARABOU FOR THE CREATION OF MY PROFFESSIONAL WORK.

WHAT WAS YOUR MOTIVATION FOR GRAFFITI WRITING ?
TO BOMB LIKE THE FIRST MASTERS, AND VISUALLY ENTERTAIN PEOPLE FOR A FEW SPLIT SECONDS THEY WOULD SEE A TRAIN GO BY.



"THANKS QUIK..."

WHICH WRITERS DID YOU PAINT WITH THE MOST ?
WELL, BACK IN THE MID 1970'S WHEN I WAS A LITTLE TOY I LEARNED A LOT FROM TRUE 2, VINNY, UNCLE JOHN, RHINO AND TEAR 2. BUT IN THE LATE 70'S WHEN I WAS REALLY A BIG TOY BOMBING ALL CITY, I DID THE SHIT ALONE. THEN BY 1980 I MET AN ENTIRE NETWORK OF GOOD WRITERS. I BOMBED MOST WITH MIN, SACH, DEMO, REVOLT, IZ THE WIZ AND BILLROCK 161.

ARE YOU PROUD OF SOMETHING YOU'VE ACCOMPLISHED ?
YES, HAVING INTERNATIONAL AUDIENCE THAT LIKES WHAT I'VE DONE BOTH ON TRAINS AND WITHIN THE ARTWORLD.

WHAT DO YOU DISLIKE MOST ABOUT GRAFFITI WRITING ?
SCHIZOPHRENIC SUCKERS WHO DESTROY THE WORK OF OTHER ARTISTS BECAUSE THEMSELVES ARE LOW-LIFE, AIMLESS "WANNA-BEES" WHO WILL NEVER BE DOWN BY LAW. AND, NEW YORK ARTWORLD PERPETRATING PARASITIC GRAFFITI WRITERS WHO WERE NEVER TRULY DOWN WITH THE MOVEMENT ON THE TRAINS.

WHAT DOES YOUR MOTHER THINK OF YOUR WORK ON TRAINS AND AS AN ARTIST ?
SHE WOULD RATHER SEE ME WORKING BACK AT IBM OR DOING SOMETHING SIMPLE LIKE BEING A GARBAGE MAN !

ROLLING THUNDER WRITERS: QUIK, SACH, SAR, IZ THE WIZ...

SEEN

" SEEN'S FIRST PIECE "

NAMES ?

SEEN,DEMON,PSYCHO,APACHE,MAD(MY BROTHER),ANGEL, RICHIE,ODI.3 I DON'T KNOW,IT WAS ENDLESS!

WHEN DID YOU START DOING TRAINS ?

I LIVED A FEW BLOCKS AWAY FROM THE SUBWAY AND I ALWAYS WATCHED THE TRAINS.I JUST WENT TO THE 6.YARD ONE SATURDAY AFTERNOON AND I WENT BACK THERE SATURDAY NIGHT AND DID A PIECE.A SMALL BUBBLE SEEN.THE PIECE WAS FILLED YELLOW WITH A RED OUTLINE.I GOT CHASED,BUT I CAME BACK THAT NIGHT AND I DID SOME MORE PIECES.

DID YOU EVER GET BUSTED ?

NOT FOR GRAFFITI,JUST FOR BULLSHIT.

HOW MANY TRAINS YOU HIT ?

NO IDEA !? THE SIX LINE ALONE,I HAD BOTH SIDES OF EVERY TRAIN ! I KEPT GOING OVER MYSELF.

LEE DID ABOUT 200 WHOLE CARS.

HOW MANY HAVE YOU DONE ?

NO IDEA.BUT LEE DID MORE THAN THAT !

ARE YOU PISSED THAT THE TRAINS ARE CLEAN NOW ?

I GUESS.IT WOULD BE NICER IF THE PIECES WERE STILL THERE.

WHAT HAPPENED TO YOU IF YOU GOT CAUGHT ?

USUALLY YOU GET A FINE OF A FEW HUNDRED BUCKS OR YOU GO TO PRISON FOR A FEW DAYS OR WEEKS.

HOW LONG WOULD YOU NEED FOR A WHOLECAR ?

NORMALLY 4 HOURS;2 HOURS FOR AN END TO END AND 20-30min FOR A COLOUR PANNEL.

WHAT ABOUT U.A.?

ORIGINALLY MAINLY 5 MEMBERS :PJ,SEEN,MAD,DUSTER... BUT NOW THERE MORE GUYS DOWN WITH U.A.

WHAT DO YOU DO NOW ?

I'M INTO BUSSINESS.I DO T-SHIRTS AND STUFF AND SELL THAT IN MY SHOP.

WHAT DO YOUR PARENTS THINK ABOUT GRAFFITI ?

MY FATHER NEVER LIKED IT.MY MOM NEVER COMPLAINED ABOUT IT.

HOW DO YOU FEEL ABOUT GRAFFITI RIGHT NOW ?

I WISH I WAS PAINTING OUT THERE RIGHT NOW,BUT LIFE GETS IN THE WAY.

WHATS IMPRESSIVE FOR YOU ?

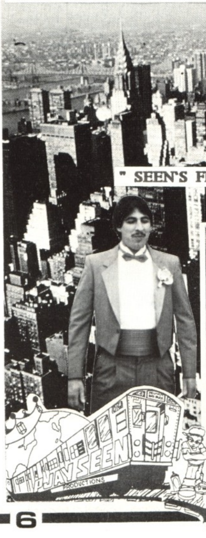
WHOLE CARS/TRAINS BY OLD-TIMERS COMIN UP AGAIN !

ARE YOU STILL DOING CANVAS ?

NO,BUT SOMETIMES I SELL A CANVAS,WHICH I DID YEARS BEFORE.THEY ARE EVERYWHERE IN THE WORLD.

PRICE ?

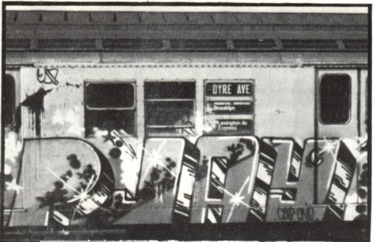
5000-10.000 $



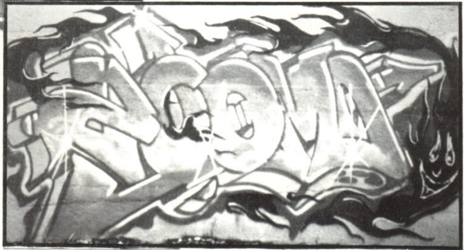
" SEEN'S FIRST WEDDING "

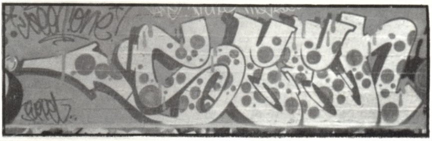
UNITED ARTISTS ON THE RUN

" GETTIN " UP "



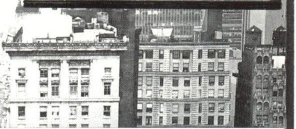
P JAY



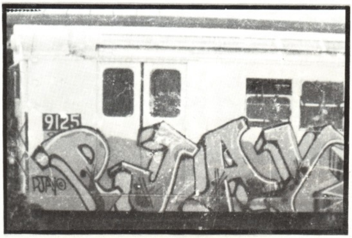


" SEEN "/ TREMONT AVE 1991

ZOOM, ONE OF THE ORIGINAL "UNITED ARITSTS" ALONG WITH PJAY, MAD, DUSTER AND SEEN SADLY DIED IN 1990 OF SUFFOCATION......
...REST IN PEACE...



AIWA
Coca-Cola

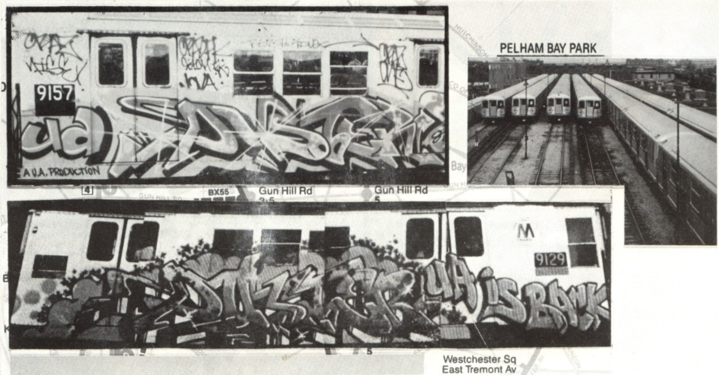


" P-JAY "

HAVE YOU GOT A FUNNY STORY ?

HERE'S ONE.THE SAME DAY I DID THE *"HAND OF DOOM"* WHOLECAR RIGHT,I WAS IN A YARD WITH P.JAY AND A YOUNGER KID:J.BEE 13.WE FINISHED THE *"HAND OF DOOM"* AND STARTED A 2.ND CAR AND A WHOLE LINE OF TOYS WERE WATCHING FROM BEHIND A FENCE.I SAW THE SHADOWS ON THE TRAIN.THEN SUDDENLY THERE WERE SILHOUVETTES OF COPS WHICH BUSTED THE KIDS AND THEY STARTED COMIN FOR US.THAT KID JB 13 WAS DOING A T2B AND WAS STANDING ON AN OIL DRUM HANGING ON THE ROOF.I KNOCKED THE DRUM OVER WHILE I WAS RUNNING AND HE KEPT HANGING ON THE TRAIN AND GOT CAUGHT. P.JAY TOO. LATER HE TOLD ME ON THE PHONE, WHILE HE WAS IN THE COP CAR HE EMPTIED CAPS OUT OF HIS POCKETS AND TRIED TO CLEAN THE PAINT OFF HIS HANDS.HE WAS LUCKY THEN.IN THE OLD DAYS,THE COPS BEAT YOU UP(ESPECIALLY IF YOU WAS BLACK) OR GET YOUR PAINT AND WENT OVER YOUR SNEAKERS,YOUR FACE,YOUR HANDS AND TOOK YOU THEN TO THE STATION.I KNEW SOME VANDAL SQUAD GUYS FROM MY NEIGHBORHOOD AND THEY WATCHED SOMETIMES OUT, WHILE I WAS PAINTING.

ON THE RUN — UNITED ARTISTS


9157
A U.A. PRODUCTION
PELHAM BAY PARK
Bay
BX55
Gun Hill Rd
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UA IS BACK
Westchester Sq
East Tremont Av
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Fordham Rd
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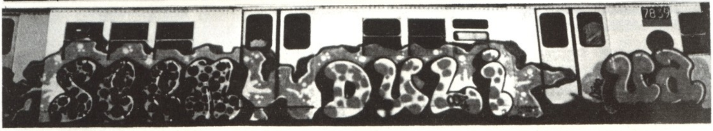
UNITED ARTISTS FOR REAL

DMON SEEN WESTCHESTER SQ



WHEN DID YOU START DOING GRAF ?
I STARTED LONG BEFÓRE THEY WERE DOING PIECES !
IS IT TRUE THAT YOU INVENTED THE BUBBLE STYLE ?
YEAH,BUT I INVENTED A LOT OF OTHER THINGS,TOO FOR EXAMPLE:ARROWS,NOOSES,CUT UP LETTERS,CLOUDS...
HOW DID YOU REALIZE YOU WOULD STICK TO GRAF ?
I DONT THINK ANYONE KNOWS THAT- I DONT CALL MYSELF A GRAFARTIST,I CALL MYSELF A WRITER.I THINK MOST OF THE GUYS EVEN PAINTING FOR 10 YEARS DONT EVEN THINK ABOUT IT.THE LONGER YOU PAINT,THE MORE YOU GET INVOLVED AND THEN IT BECOMES A BIG PART OF YOUR LIFE.TO ME IT'S MY CULTURE.I'VE BEEN DOING IT FOR 20 YEARS !
DO YOU STILL WRITE A LOT ?
NOW? I DONT GET TO PAINT MUCH BECAUSE I DONT RUN WITH A LOT OF WRITERS.
DO YOU RATHER TAKE IT EASY AND PAINT EVERY NOW AND THEN FOR OLD TIMES ?
IT'S MORE LIKE I DON'T WANT TO DO SUPERFICIAL NON-STATEMENT PIECES. I TAKE MY TIME AND DO CRAZY FLY-STYLES AND STUFF.
SOME PEOPLE THINK I STOPPED WRITING BACK IN 85 OR EVEN IN 76AND BEEN DOIN MOST SINCE THE EARLY '80'S AND I JUST WANT TO DO A HIGHER LEVEL OF ART.
WHERE HAVE YOU BEEN TO IN TH WHOLE WORLD ?
ITALY, PARIS, LONDON, AUSTRALIA, AUSTRIA, AND THE NEAREST TO GERMANY WAS STRASSBOURG IN 82, WHEN I WAS GETTING AROUND WITH FUTURA.
FOR HOW MANY YEARS DID YOU BOMB TRAINS ?
SIX YEARS TIL THE EARLY 80'S
HAVE YOU DONE MANY PIECES ON TRAINS ?
HELL YES!..CRAZY PIECES, BUT YOU HAVE TO UNDERSTAND THAT BACK IN THOSE DAYS HARDLY ANYONE WAS TAKING PHOTOS, BECAUSE THAT SHIT WAS RUNNING AND YOU WOULD HAVE YOUR STUFF IN BOOKS ONLY TO HAVE OTHER GUYS ON YOUR DICK ALL THE TIME , YA SEE ? ..AND AS I WASN'T ON HENRY'S DICK I WASN'T IN HIS BOOK. BASICALLY, A LOT OF THESE GUYS JUST HANG IN THE STUDIO TO BE DOWN. I AIN'T TAKING NOTHING FROM NOBODY, THAT'S JUST HOW IT WAS IN MY EYES. BOOKS ON GRAF DON'T REALLY SAY NOTHINGOR AT LEAST NEVER ENOUGH ABOUT GRAF. A LOT OF INFORMATION IS JUST WRONG... IT'S ALL A LOT OF BULLSHIT, IF YOU'RE DOING A BOOK, YOU'RE RESPONSIBLE FOR IT BEING HALF-ASSED.

Art Direction by Phase 2
DEDICATED TO THOSE
WHO RUN FROM THE LAW
THEIR ART...
KEEP RUNIN'
BABY 162
1987

HAVE YOU GOT OLD PHOTOS AND HOW OLD ?
I GOT STUFF FROM AS FAR AS BACK FROM 72 ALL THE WAY TO 89. 1974 WAS THE TIME WHEN EVERYONE WAS BECAUSE THEN THEY STARTED BUFFING. THAT'S WHEN PEOPLE STARTED TAKING PICTURES. MOST OF MY STUFF GOT TO THE PUBLIC THROUGH OTHER WRITERS TAKING MY IDEAS.
WHAT DO YOU THINK ABOUT THE FUTURE OF GRAF IN NEW YORK CITY ?
WELL, I HOPE GRAF DIES AND AEROSOL LIVES TO PUT IT LIKE THAT. BECAUSE YOU GOT TO UNDERSTAND, WHERE I'M COMING FROM IS THIS: A LOT OF PEOPLE KNOW HOW TO ACCEPT IT, BUT LIKE I SAID: HERE IN NEW YORK, AMERICA, TECHNICALLY WE DIDN'T GIVE IT THIS TITLE "GRAFFITI"! IF YOU CHECK OUT THIS WORD IN A DICTIONARY IT DOSEN'T SUBSTANCICATE WHAT WE'VE BROUGHT THIS ART TO. THIS DIDN'T EXIST BEFORE WE STTARTED DOING IT, SO WHAT I'M TRYING TO SAY IS THAT I WANT THE ART TO LIVE, BUT IN A WHOLE DIFFERENT LIGHT.
BUT IF YOU TAG CAN YOU CALL IT AEROSOL ART ?
YOU CAN. IT'S LIKE BOXING. YOU GOT 20 DIFFERENT WHEIGHT CLASSES OF BOXING...IT'S STILL BOXING.
DO YOU LIKE THE "ON THE RUN" MAGAZINE ?
YEAH MAN, JUST GET RID OF THIS G-WORD !

"FLASHBACKS"

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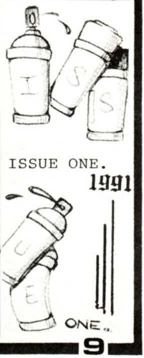

ISSUE ONE.
1991

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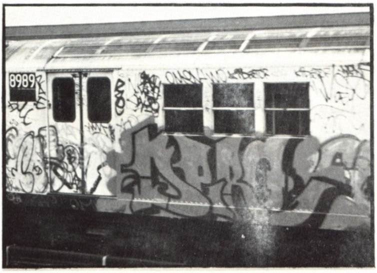
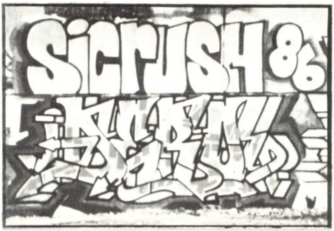
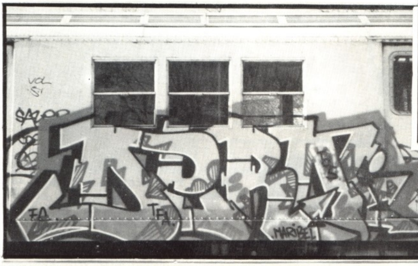
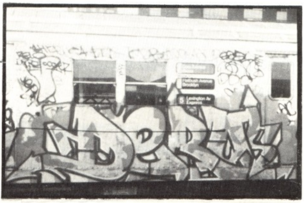


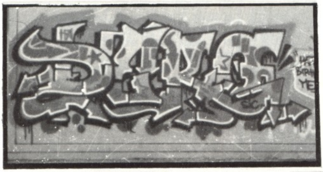


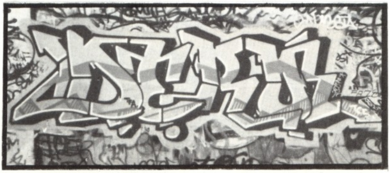

T.F.A.
MARIBEL

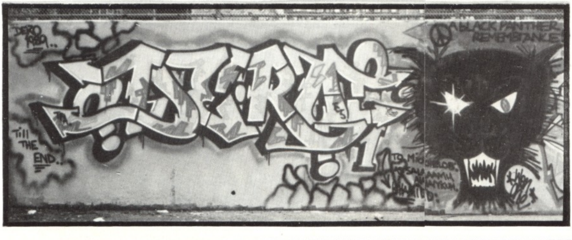


WRITES ALSO "BLUE" ONE OF THE MOST ACTIVE NEW SCHOOL WRITERS OF THE LATE 80'S. CREWS ARE: S.I.C. (SITUATION IN CHECK), C.O.D. (CHILDREN OF DESTRUCTION), T.F.A., TC5. DOES MOSTLY PANNELS (ONLY 1 T-2-B) VERY INDIVIDUAL STYLE PARTNERS ARE KNOW AND POEM

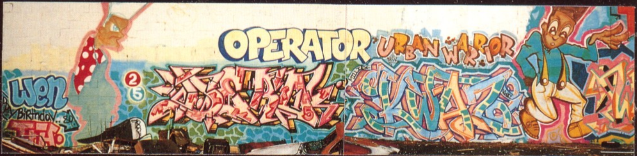
Metropolitan Transportation Authority
New York City Transit Authority






DERO 1989..
A BLACK PANTHER REMEMBRANCE
Till THE END..

PSYCHO! LOVE! I MISS YOU..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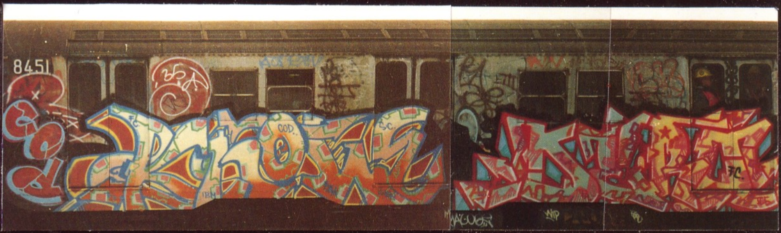
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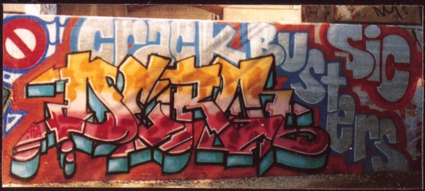
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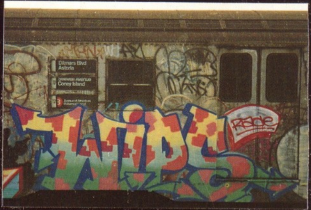
Sic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Stillwell Avenue
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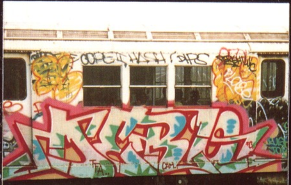
Race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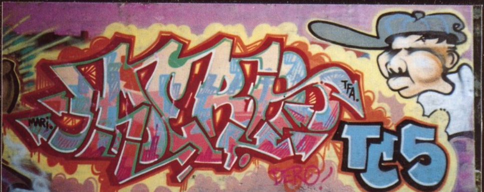
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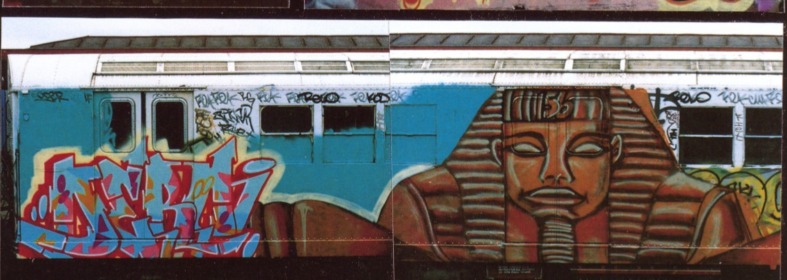
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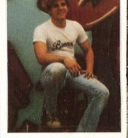
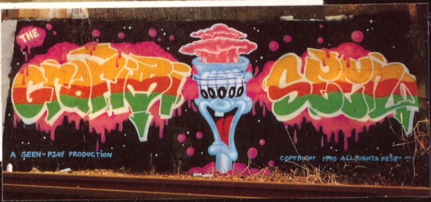


UNFINISHED HICKEY & SKI WHOLE CAR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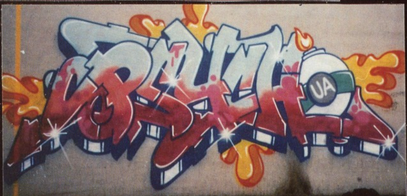
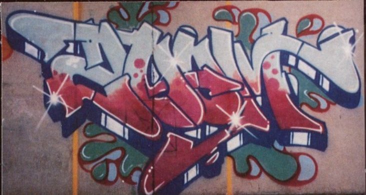
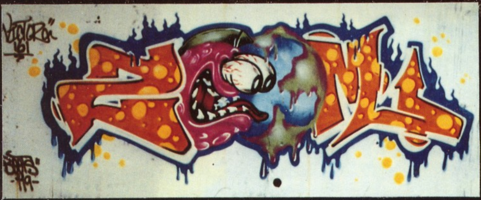
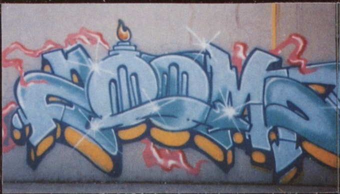
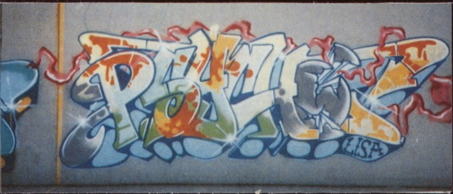




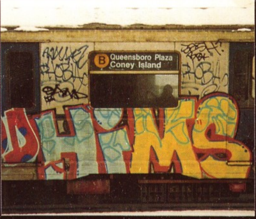


SWEAT SHIRTS-
USTOM EMBRO
ON THE RUN
THE ULTIMATE MAGAZINE
FATCAPS





WANE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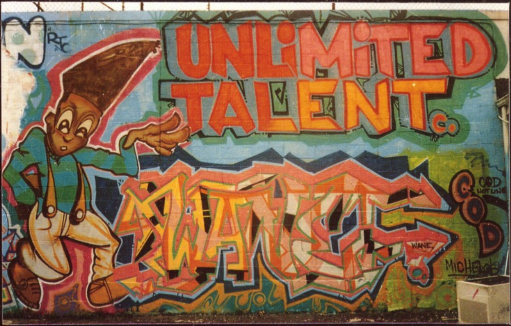
Queensboro Plaza
Coney Island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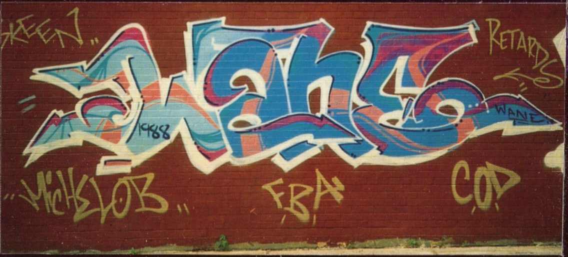
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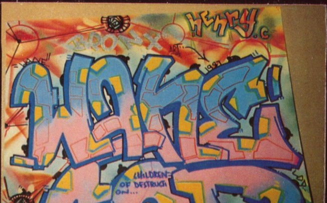
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BRONX
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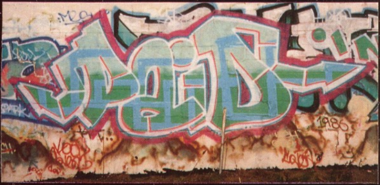
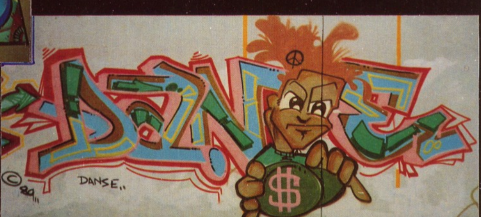
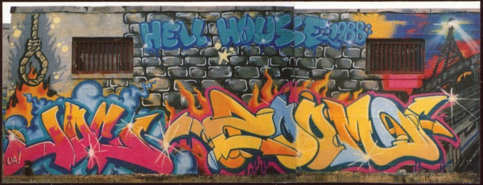
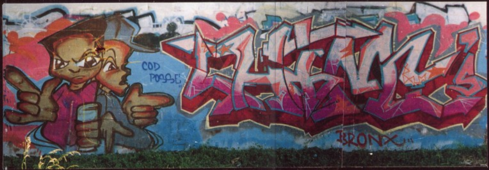
COD
CHILDREN OF DESTRUCTION

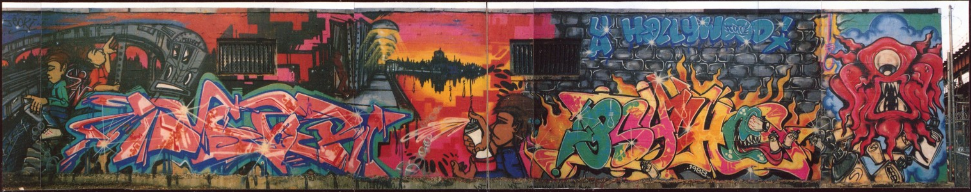


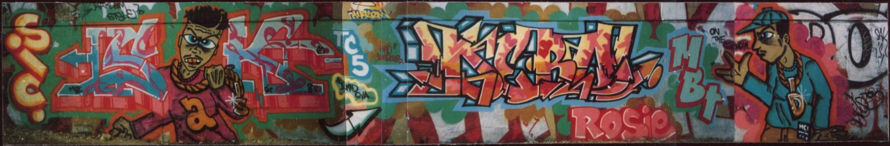


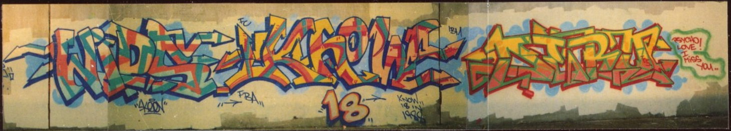
WANE, ONE OF THE MOST ACTIVE WRITERS OF THE LATE 80'S

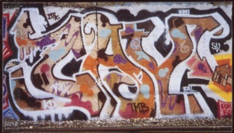

HELL HOUSE 1988
UA!

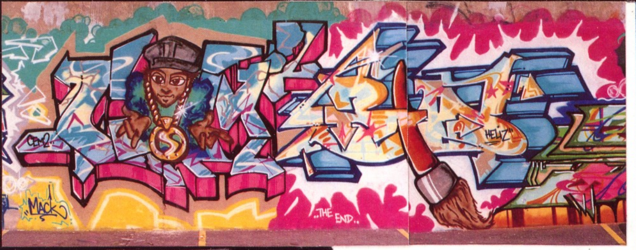

COD POSSE
BRONX


HOLLYWOOD
1988

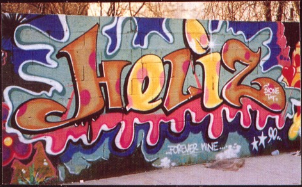

TC5
ON THE
MBt
ROSIE


18
FBA
PSYCHO! LOVE I MISS YOU

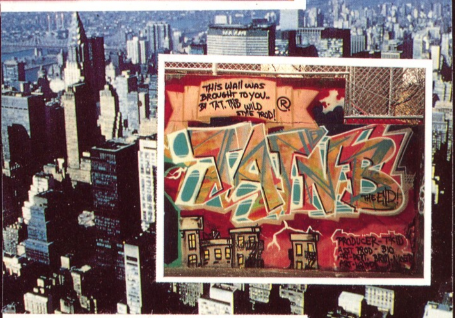

TMB

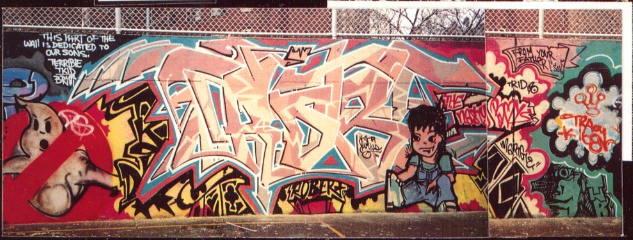

CEM2
MACK
HELIZ
..THE END..

CEM BIO


HELIZ
BIONE TAT
FOREVER MINE....
90

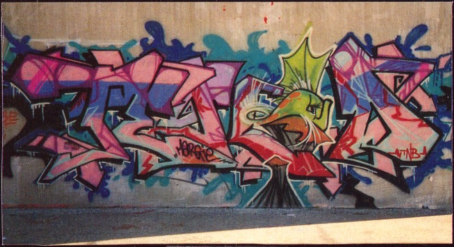
HELIZ


THIS WALL WAS BROUGHT TO YOU.. BY TAT, TNB WILD STYLE PROD!
THE END!
PRODUCER - TKID
ASST PROD - BIO

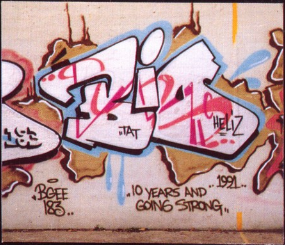

THIS PART OF THE WALL IS DEDICATED TO OUR SONS.
TERRIBLE
TKID
BRIM
THE NASTY BOYS
FROM YOUR FATHER 1 SON
TKID
TRACY 168

THE NASTY BOYS

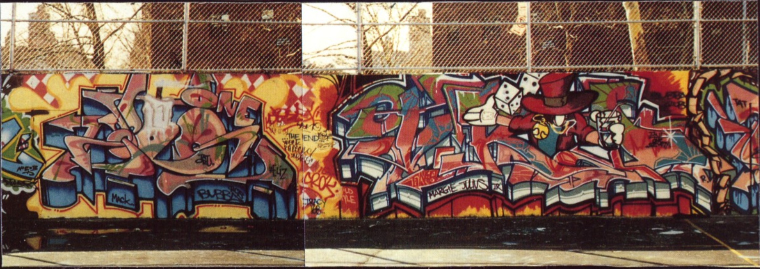
9034
THE NASTY BOYS
WILD STYLE
TERRIBLE ME 168
TRACY 168
TERRIBLE
WILD STYLE



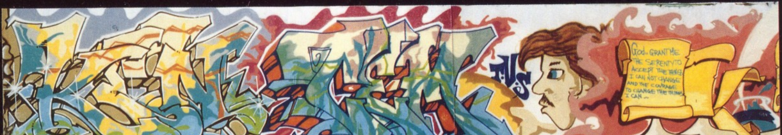
TEKID


TAT
HELIZ
BGEE 183..
..10 YEARS AND GOING STRONG..
..1991..

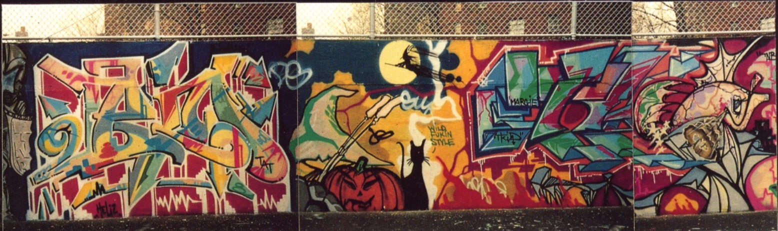
BIO


THE END
HELIZ
MACK
BUBBS
CROK
TRACY 168
MARGIE JULIUS
TAT

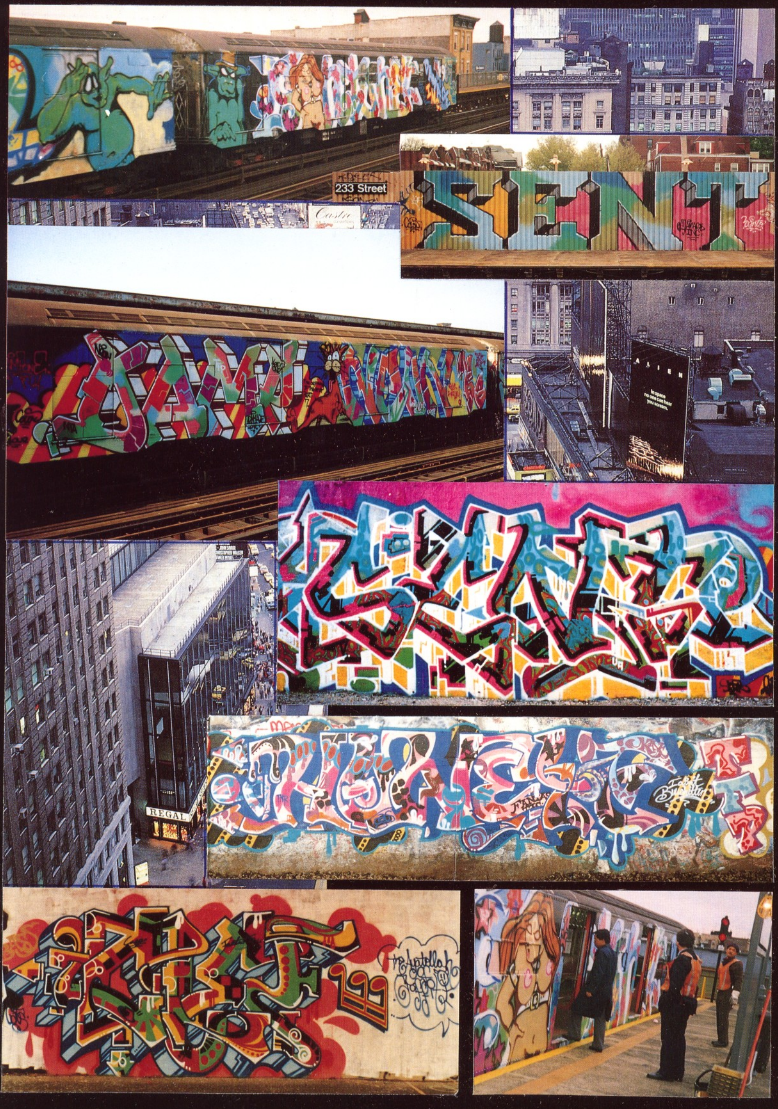
BIO T-KID


T.V.S
GOD.. GRANT ME THE SERENITY TO ACCEPT THE THINGS I CAN NOT CHANGE AND THE COURAGE TO CHANGE THE THINGS I CAN...

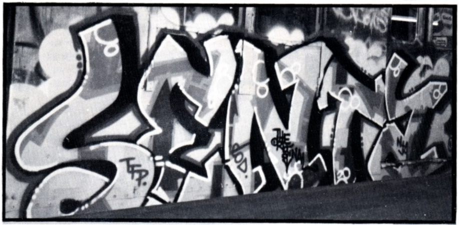
KEN CEM

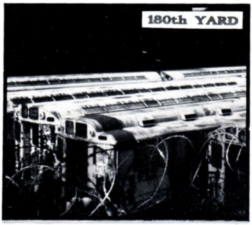

TAT
HELIZ
WILD FUKIN STYLE
MARGIE
TKID
TNB

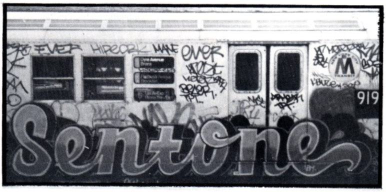
BIO T-KID

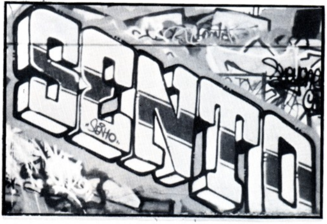

233 Street
Castro
ALIEN
In space no one can hear you scream.
REGAL

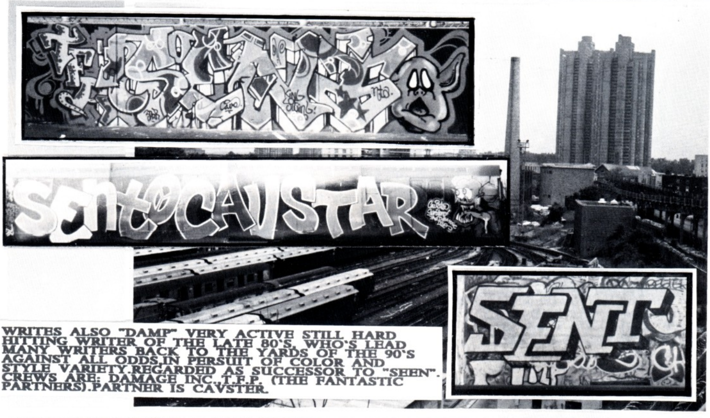
SENT



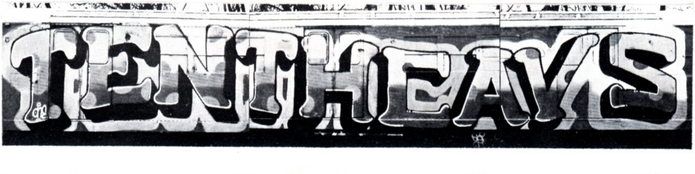



sentone
919




SENTOCAVSTAR
SENT

WRITES ALSO "DAMP" VERY ACTIVE STILL HARD HITTING WRITER OF THE LATE 80'S. WHO'S LEAD MANY WRITERS BACK TO THE YARDS OF THE 90'S AGAINST ALL ODDS.IN PERSUIT OF COLOR AND STYLE VARIETY.REGARDED AS SUCCESSOR TO "SEEN". CREWS ARE: DAMAGE INC.,T.F.P. (THE FANTASTIC PARTNERS).PARTNER IS CAVSTER.



NAME/CREWS:

I WRITE "BIO" AND I AM DOWN WITH ONE CREW AND THAT IS "TAT". A LOT OF WRITERS TRY TO IMPRESS PEOPLE BY NAMING A BUNCH OF CREWS BUT THAT IS JUST A BUNCH OF BULLSHIT. ALL YOU NEED IS ONE, IF ANY.

WHEN DID YOU START GRAFFITI ?

I STARTED WRITING IN EARLY 1980.

WHEN DID YOU START BOMBING TRAINS ?

I DIDN'T START BOMBING TRAINS UNTIL ABOUT 1982. I KEPT ON FROM THERE UNTIL ABOUT 1987 OR 1988 WHICH PROBABLY WAS THE LAST TIME I HIT THE TRAINS.

IS IT HARD TO BOMB TRAINS ?

BOMBING TRAINS IS PROBABLY THE EASIEST THING IN THE WORLD TO DO. ANYONE WHO SAYS BOMBING TRAINS IS TOO HARD OR CAN'T BE DONE, IS JUST SCARED OF BOMBING OR IS NOT REAL.

HOW MANY PIECES HAVE YOU DONE ?

I'VE DONE QUITE A NUBER OF PIECES. I CAN'T REALLY SAY HOW MANY BECAUSE I'VE NEVER COUNTED THEM.

WHERE YOU'VE DONE PIECES ?

I'VE DONE PIECES ON TRAINS, WALLS, HIGHWAYS, AND JUST ABOUT ANYWHERE I COULD PAINT. OTHER CITIES, OTHER COUNTRIES.

POSITIVE THINGS ABOUT GRAFFITI ?

TO ME THE POSITIVE THING ABOUT GRAFFITI IS THE REACTION OF THE PEOPLE WHEN YOU DO SOMETHING REALLY NICE.

WHAT IS IMPRESSIVE FOR YOU ?

TO ME WHEN SOMEONE BOMBS A LOT AND GAINS HIS OR HER RESPECT THEN I'M IMPRESSED OR WHEN SOMEONE REALLY CARES ABOUT HIS OR HER ART ALWAYS TRIES TO DO SOMETHING NICE.

NEGATIVE THINGS ABOUT GRAFFITI ?

THE NEGATIVE THINGS IN GRAFFITI ARE THE PEOPLE WHO HAVE NO RESPECT FOR OTHERS ARTWORK. PEOPLE WHO GO OUT AND CAUSE WARS FOR NO REASON. TO ME THAT SHIT IS STUPID.

DO YOU HAVE DREAMS ABOUT GRAFFITI ?

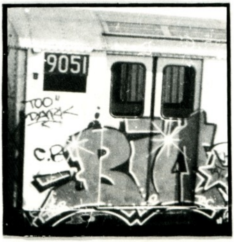
I GUESS EVERYONE HAS DREAMS ABOUT GRAFFITI WHETHER IT IS TO HAVE THE ULTIMATE PIECE OR TO BE THE MOST RECOGNIZED ARTIST. IF NOT I DON'T THINK ANYBODY WOULD CONTINUE TO WRITE IF THEY DIDN'T HAVE DREAMS.

HOW LONG YOU STAY ALWAYS IN YARDS ?

THE TIME YOU SPEND IN THE YARD DOESN'T MATTER. IT'S WHAT YOU DO WHILE YOU ARE THERE. I MEAN YOU COULD SPEND A WHOLE DAY IN THE YARD AND NOT ACCOMPLISH ANYTHING WORTHWHILE OR YOU COULD SPENT ONE HOUR AND A HALF AND ROCK A FUNKY WHOLE CAR.

WHAT IS STYLE ?

STYLE IS WATEVER YOU WANT IT TO BE. THAT'S WHY THIS ARTFORM IS SO GREAT. IT IS NOT LIMITED TO ONE FORMAT. EVERYONE IS DIFFERENT



WHO DO YOU RESPECT ?

I RESPECT ANYONE WHO HAS RESPECT FOR OTHERS. YOU COULD BE THE FLIEST WRITER OUT HERE BUT IF YOU DON'T RESPECT OTHERS YOU AIN'T WORTH SHIT.

ARE YOU PROUD OF SOMETHING YOU DID ?

I'M PROUD OF EVERYTHING I DO, EVEN IF IT MAY NOT COME OUT TO MY EXPECTATIONS ON RARE OCCASIONS BUT EVEN THEN I WON'T DENY THAT IT IS MY WORK. WHAT THE HELL YOU CAN'T WIN EM ALL.

WHO IS THE BEST WRITER/CREW FOR YOU ?

THE BEST WRITERS TO ME ARE MY FELLOW CREW MEMBERS TAT. EVEN THOUGH YOU MIGHT SAY THAT I'M JUST SAYING THAT BECAUSE I'M DOWN WITH THEM, BUT I FEEL THAT EVEN IF I WASN'T DOWN I'D STILL FEEL THE SAME WAY. A LOT OF THEM GET MY RESPECT FOR DIFFERENT REASONS. THERE ARE ALSO A LOT OF WRITERS OUT HERE AND I DON'T JUST MEAN N.Y. WHO ARE REALLY GOOD AND ARE RESPONSABLE FOR REALLY NASTY WORK. BUT I WON'T GO INTO NAMING PEOPLE AND INFLATE EGOS.

DO YOU LIKE THE "ON THE RUN" MAGAZINE ?

SO FAR WHAT I'VE SEEN I THINK THAT "ON THE RUN" IS A PRETTY GOOD MAGAZINE. ESPECIALLY THE COLOR PHOTOS. I SAY KEEP IT UP WITH THAT AND THE MAGAZINE WILL ROCK.

HAVE YOU GOT A MESSAGE FOR THE REST OF THE WORLD ?

ALL I HAVE TO SAY IS KEEP UP THE GOOD WORK AND REMEMBER THAT UNITED WE STAND DIVIDED WE FALL.

HAVE YOU HAD ANY TROUBLE WITH THE POLICE ?

I HAVE NEVER REALLY HAD ANY TROUBLE WITH THE POLICE. I MEAN I HAVE GOTTEN RAIDED BUT THAT'S A PART OF THE GAME.

WHAT DO YOU PARENTS THINK ABOUT GRAFFITI ?

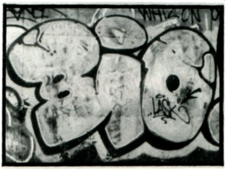
MY PARENTS THINK GRAFFITI IS GREAT IF IT'S DONE WITH CLASS AND STYLE. LIKE MOST PEOPLE WOULD AGREE.

ARE YOU INFLUENCED BY ANY WRITERS OR STYLES ?

I COULD LIE AND SAY NO, BUT I BELIEVE THAT EVERYTHING YOU SEE INFLUENCES YOU IN A WAY, UNLESS IT IS REALLY WEAK. NOT TO SAY THAT I BITE ANYONES STYLE BUT I KNOW ENOUGH TO GIVE CREDIT WHERE IT IS DUE.

HOW OLD ARE YOU ?

I'M 25 YEARS OLD.



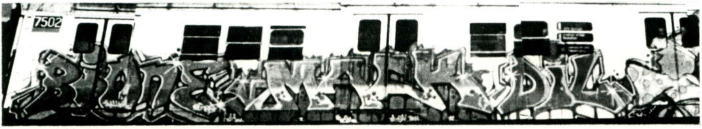
WHAT PAINT AND CAPS DO YOU USE ?

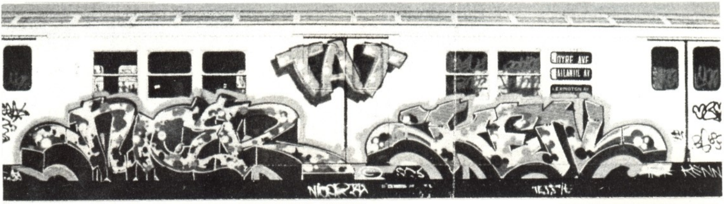
I USE THE REGULAR KRYLON TOPS AND OCCASIONALLY FAT CAPS FOR THE LARGE AREAS.

WHAT IS YOUR MOTIVATION TO DO GRAFFITI ?

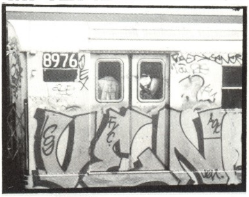
I CAN'T REALLY SAY WHY I DO IT. THERE ARE A COUPLE OF REASONS BUT IT IS JUST SOMETHING I DO AND ALWAYS WILL DO

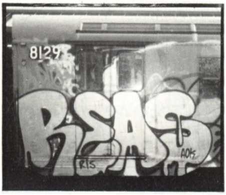
KRYLON
AUTOMOTIVE & GENERAL USE
KRYLON
CAR COLOR
SPRAY PAINT
KRYLON
HIGH HEAT
SPRAY PAINT
NEW!
KRYLON



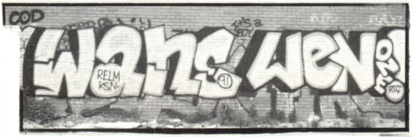

TAT
DYRE AVE
ATLANTIC AV
LEXINGTON AV

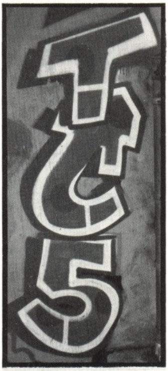
TAT - TUFF AS TEAM: NICER, KENN, BIO, BRIM




8129
REAS
RIS
AOK

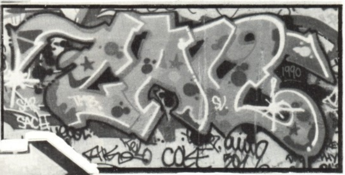
VEN REAS - ALL OUT KINGS

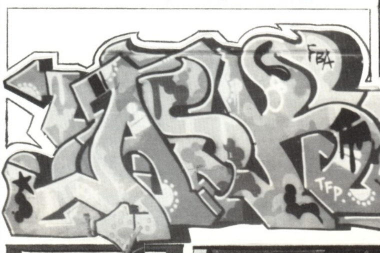

COD
IT'S a BOY
RELM KSN
WEN



TC5: (BLACK) SEEN, WHO STARTED SOME YEARS LATER THAN THE ORIGINAL SEEN, DERO...

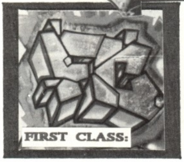
WANE WEN - CHILDREN OF DESTRUCTION, WHICH WERE FOUNDED BY MICHELOB. OTHER MEMBERS: WIPS, RELM, ZEBSTER...



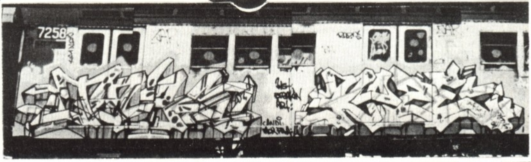


CAV - SUBWAY VANDALS THE FANTASTIC PARTNERS: CASE 2, SENT, NEON, MILK...

FBA / FAST BREAKIN' ART: KAZE, TACK, ASK...



FIRST CLASS:



LADY PINK

WHEN DID YOU START WRITING ?
IN '79 I WAS 16 YEARS OLD.

HOW AND WHY DID YOU START DOING GRAF ?
I STARTED AS A KID WHEN MY FIRST BOYFRIEND WAS SENT TO PRISON AND I STARTED WRITING HIS NAME: "KOK", AS THAT WAS A BOYS NAME, I NEEDED A GIRLS NAME AND WROTE "PINK". THEN I WENT TO THE HIGHSCHOOL FOR ART & DESIGN AND THAT'S WHERE I MET THOSE GUYS THAT DID THE REAL TRAINS, THE HEAVY-DUTY STUFF.

WERE THERE MANY FEMALE WRITERS IN NEW YORK ?
YEAH, A WHOLE LOT BUT MANY OF THEM WERE JUST BOOK-WRITERS WHO SAT ON THEIR BOYS LAP AND LOOKED CUTE MOST OF THE TIME. ONLY 5 OR 6 HAD THE NERVE TO GO INTO THE TUNNELS IN THE MIDDLE OF THE NIGHT, IN THE WORST PART OF THE TOWN WITH A BUNCH OF CRAZY MOTHERFUCKERS TO PAINT SUBWAY CARS.

WHO FOR EXAMPLE ?
LADY HEART FOR EXAMPLE, HER VERY FIRST TRAIN IS ON THE COVER OF "SUBWAY ART".

WHAT ABOUT "LIZZIE" ?
SHE ONLY WENT OUT WITH DUSTER, NEVER ALONE AND WAS MOSTLY A DRUG-ADDICT. SHE AND DUSTER ONLY WENT OUT PAINTING WHEN THEY WERE TOTALLY DUSTED-IN A VERY SAFE YARD,...THE SIX YARD AND ALWAYS WITH A BUNCH OF BIG WHITE GUYS: SEEN, PJAY ETC...

LEE TOLD US THAT HIS SISTER DID A FEW THINGS, TOO ?
YES, BUT SHE ONLY WROTE BECAUSE HER BIG BROTHER WAS OUT AND GOING STRONG AND SHE DIDN'T DO MUCH, VERY LARGE AND PRETTY BUT JUST ONE OR TWO TIMES. I WISH THERE HAD BEEN MORE, BUT IT'S VERY SCARY DOING THE SUBWAYS, YOU KNOW !

WHAT ABOUT "WILDSTYLE", THE FILM ?
WELL, IT WAS A FUNNY BEGINNING. IT WAS A SURPRISE PARTY FOR LEE WHEN HE TURNED 21. AND THE DIRECTOR "CHARLIE AHEARN" CAME TO THE PARTY. THERE HE MET ROCK STEADY. HE HAD NEVER SEEN BREAKING TILL THEN. HE KNEW SOME WRITERS ALREADY, ANYWAY HE ABSORBED ALL OF THE CULTURE AT THE PARTY AND THE MOVIE WAS WRITTEN AND HE WROTE THAT LOVE STORY BETWEEN ME AND LEE - THAT WAS HORRIBLE, BUT THAT'S WHAT WAS GOING ON AT THIS TIME. THE ZORO – CHARACTER WAS FICTIONAL, LEE ONLY RESEMBLED IT A LITTLE BIT

HOW MANY TRAINS ?
ABOUT 20 WHOLE CARS AND END-TO-ENDS AND ABOUT 60 TO 80 WINDOW-DOWNS, I DID A LOT OF INSIDES. I WAS ALL-CITY AND DOWN WITH ALL CREWS, I WAS NICE TO EVERYONE.

WHAT ABOUT PEOPLE LIKE A-ONE, KOOR AND TOXIC, THERE'S A LOT OF BAD TALK ABOUT THEM.
ALL THOSE GUYS ARE FUCKING TOYS! I CAN'T STAND THESE GUYS! THEY ARE BOOK WRITERS, THEY JUMP ON THE BANDWAGGON, THEY USE SPRAYPAINT BECAUSE THERE'S A LOT OF MONEY TO BE MADE !

HAVE YOU EVER BEEN BUSTED ?
NO, I GOT CHASED ALOT. THEY HAVE TO SEE YOU OR CATCH YOU RED-HANDED OR TAKE A PICTURE OF YOU.

DO YOU THINK YOU WOULD EVER GO TO BOMING TRAINS ?
NOTHING SURVIVES AND IF IT PULLS OUT THE YARD YOU'RE LUCKY.

WOULD YOU DO TRAINS IN OTHER COUNTRIES, MAYBE HERE IN EUROPE ?
SURE, I WANNA GO BUY SOME PAINT, GO TAGGING!

HOW DO YOU SEE YOUR FUTURE IN GRAF ?
I DON'T DO GRAF NO MORE. GRAF IS ILLEGAL, AS SOON AS THERE'S A PERMISSION IT'S NO LONGER GRAF. IT'S MORE LIKE DESIGN OR ART OR ADVERTISING. THERE YOU DO WHAT THEY WANT. NOW WHEN YOU DO YOUR NAME OR LOGO IN N.Y.C., THERE IS NO MORE RESPECT. NOW IT'S EVEN FASHIONABLE TO BECOME FAMOUS FOR CROSSING PEOPLE OUT-AND FOR GOING OVER PEOPLE IT'S LIKE "HEY, THAT'S THE GUY THAT WENT OVER HIM!" ETC... NOW YOU'RE FAMOUS FOR DOING UGLY SHIT.

WASN'T IT LIKE THAT FROM THE BEGINNING ?
NO, AT THE VERY BEGINNING IF YOU WENT OVER SOMEONE THERE WAS A LOT OF ETHICS, THE CULTURE HAD RULES TO IT! IN THE EARLY 70'S YOU HAD THE CHOICE OF PAYING THE PAINT BACK OR DOING A PIECE FOR THE PERSON YOU WENT OVER... IF YOU WERE GOOD ENOUGH THATS IT. ANOTHER ALTERNATIVE WOULD BE A "ONE ON ONE"-FIGHT. BUT AFTER A WHILE THINGS GOT SO UGLY, EVERYONE WENT OVER EVERYONE ELSE AND PEOPLE WERE STARTING TO CARRY GUNS AND SHOOTING EACH OTHER.

WHEN WAS THAT ?
LATE 80'S, '86 OR SOMETHING IF YOU'D GO OVER ME, I WOULD FIND OUT WERE YOU LIVE, GO OUT THERE IN A CAR AND SHOOT YOU OUT OF A CAR WINDOW.

CAP ?
"CAP" WAS JUST THE BEGINNING OF IT ALL.

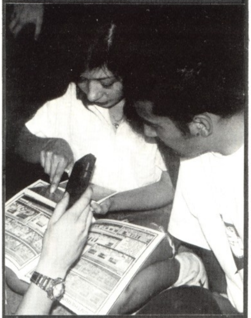
WHAT DO YOU THINK WHEN YOU SEE OUR MAGAZINE AND ALL THESE BOMBED TRAINS IN EUROPE ?
I THINK IT'S EXELLENT. THE BIGGEST FORM OF FLATTERY IS COPYING IT'S ALL THE WAY IN CHINA, AUSTRALIA.... ..EVERYWERE

HAVE YOU EVER BEEN TO CHINA, SEEN PHOTOS ?
I'VE SEEN PHOTOS, BUT HENRY HAS GOT A LOT OF PHOTOS FROM EVERYWHERE IN THE WORLD. IT'S MOVING OUT THERE.

HAVE YOU GOT A FAVOURITE YARD ?
THE GHOST YARD, I ONCE GOT CHASED BY WILD DOGS THERE AND ONCE I RAN INTO A GROUP OF 20 KIDS WITH WEAPONS AND STUFF, LUCKILY I WAS WITH THE RIGHT PERSON "KASE" ,THE GUY WITH ONE ARM AND THEY RESPECTED HIM SO MUCH, THEY DID EVERYTHING HE WANTED AND LEFT US GO, THANK GOD!

YOU LIVED IN QUEENS, RIGHT ?
YEAH BUT I PAINTED EVERYWHERE: BRONX, QUEENS, BROOKLYN,ECT.. BUT MOSTLY THE Nº2 LINE.

WHAT IMPRESSES YOU MOST IN GRAF ?
GRAF IS JUST FOLK-ART. BUT WHAT'S IMPRESSIVE IS THE COMPARDESHIP. IT'S LIKE A BUNCH OF KIDS GOING TO WAR AND EVEN IF THEY DIDN'T LIKE EACH OTHER MUCH THEY'D HAVE THINGS THAT KEEPS THEM TOGETHER FOR MANY YEARS THEY'D STAY CLOSE THROUGH THIS VERY CLOSE CULTURE IN WHICH YOU WOULD NOTICE IMMEDIATELY WHEN SOMONE ELSE IS AN OUTSIDER. YOU GO TO HELL AND BACK TOGETHER...AND THEN YOU'RE BUDDIES!

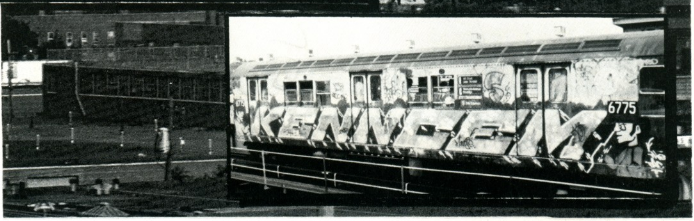


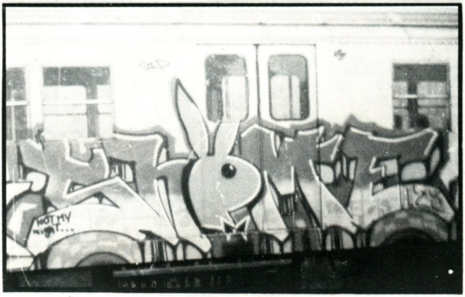
NEGATIVE THINGS IN GRAF ?
THERE ARE NEVER ENOUGH PEOPLE WHO DO PICTURES BUT ALWAYS ENOUGH TAGGERS.

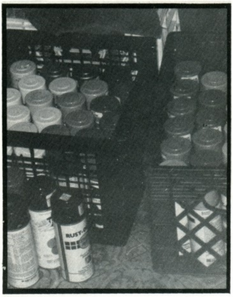
TAT·CRU...

BIO · KENN · NIGER ·
BRIM · MACK · SHAME
VULCAN · MUCH ·
CEM · SHAZ...

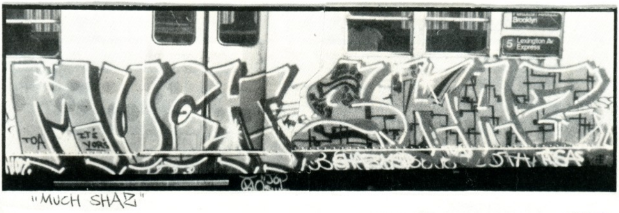
*TUFF AS TEAM...



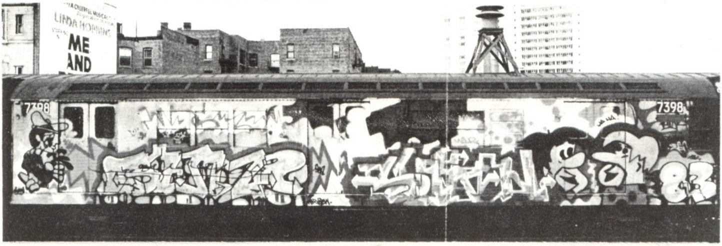

NOT MY NIGHT...

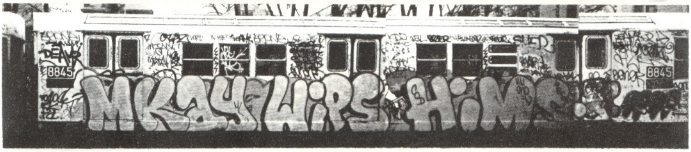


"SHAME" TAT


Brooklyn
5 Lexington Av Express
TOA

"MUCH SHAZ"


LINDA HOPKINS
ME
AND
7398
7398
83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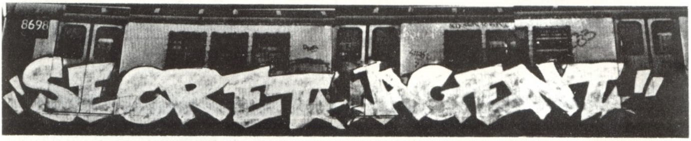
8845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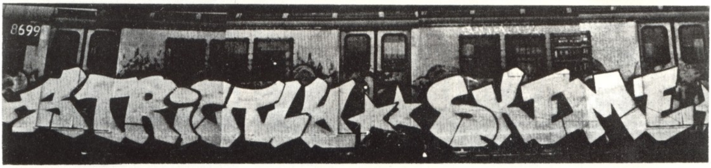
"SECRET AGENT"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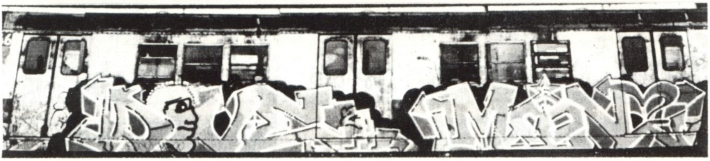

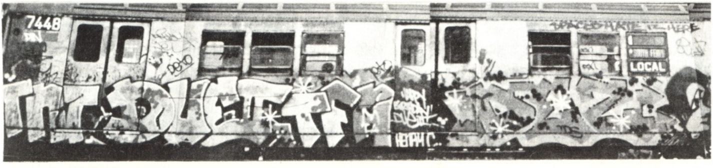
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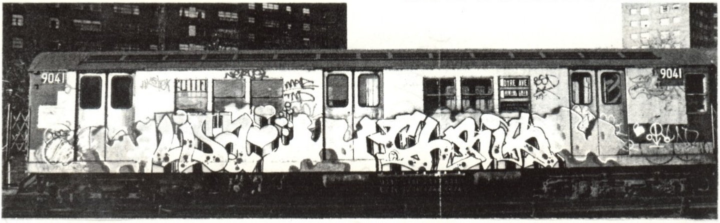
LOCAL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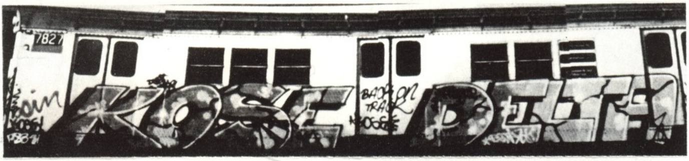
DYRE AVE
9041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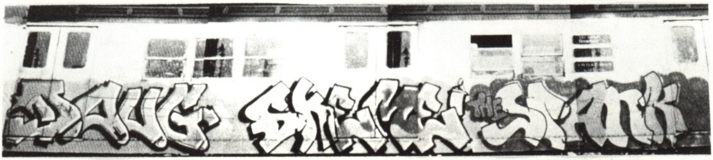
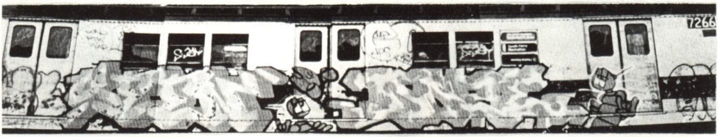
BACK ON TRACK

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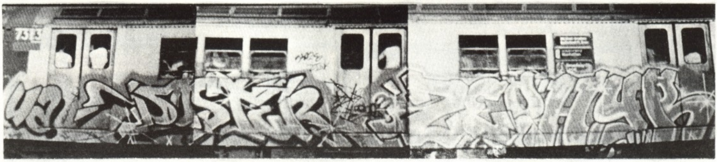
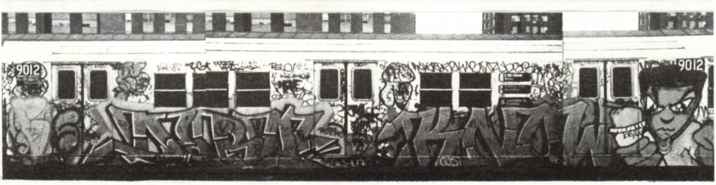
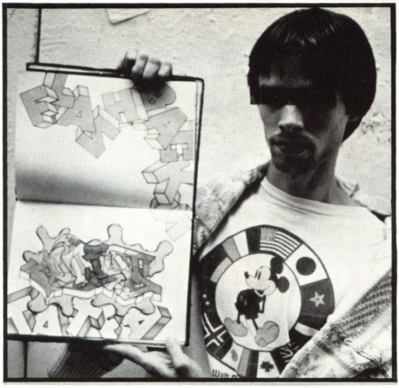


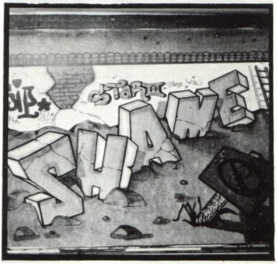

9012
9012

BLACK BOOKS

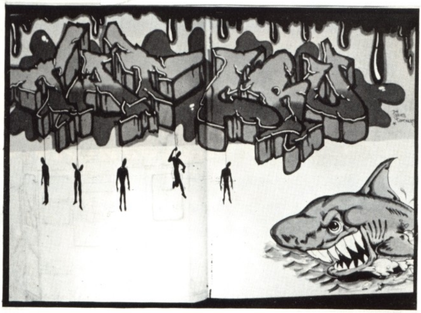
IN COMPARISON TO EUROPE, NEW YORKBLACKBOOKS DO NOT CONSIST OF OUTLINE-SKETCHES WITH ACCOMPLISHED FOTOS NEXT TO THEM. THEY ARE MORE LIKE GUESTBOOKS SKETCHBOOKS IN WHICH OTHER WRITERS DRAW FULLPAGE-COLORED SKETCHES AS EITHER DEDICATIONS OR AS OWN SKETCHES. THESE BLACKBOOKS DEVELOPED FROM SMALL ADRESSBOOKS IN THE MID 70'S IN WHICH THE YOUNG WRITERS USED TO EXCHANGE TAGS.



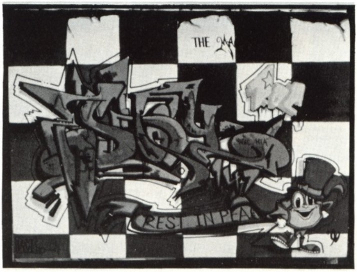
SKETCH BY POEM (UA)



SHAME-SKETCH

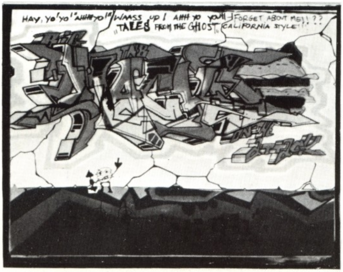


TAT-CRU



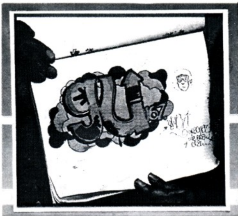
THE
REST IN PEA

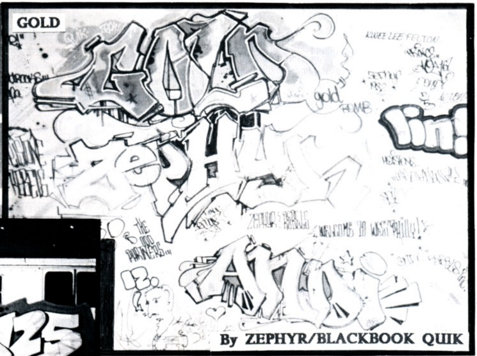
SHY / BLACKBOOK SHAME



HAY, YO'YO' "AHHH YO!" WAASS UP! AHH YO YOU!!
FORGET ABOUT ME!! ??
"TALES FROM THE GHOST"
CALIFORNIA STYLE!!

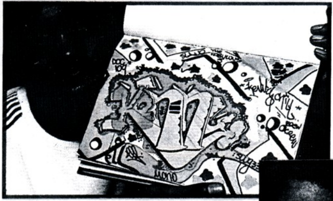
SKETCH BY MACK

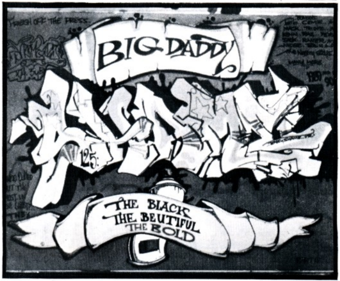



GOLD

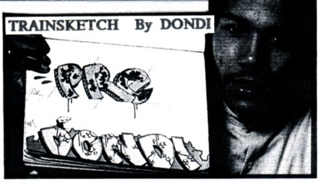
By ZEPHYR/BLACKBOOK QUIK

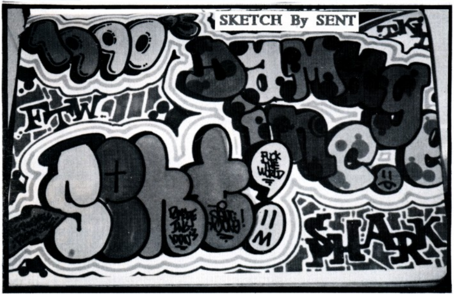
GOLD
ZEPHYR
gold
WELCOME TO WEST PHILLY!
ZEPHYR & REBELS



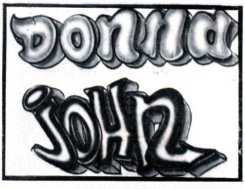

FRESH OFF THE PRESS
BIG DADDY
125
THE BLACK
THE BEUTIFUL
THE BOLD

TWO TIMES SHAME
FROM HIS BLACK BOOK


TRAINSKETCH By DONDI

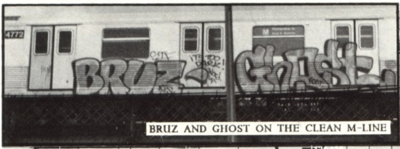

SKETCH By SENT

1990's
F.T.W.
SENT
FUCK THE WORLD
SHARK



DONNA JOHN By SEEN

GHOST - BRUZ



BRUZ AND GHOST ON THE CLEAN M-LINE

GHOST AND BRUZ ARE TWO WRITERS WHO KEEP UP THE NEW YORK ART. GHOST IS ACTIVE SINCE '87 AND IS ONE OF THE MOST INVENTIVE WRITERS OF THE LATE 80's INNOVATED A CRAZY STYLE. (CREWS ARE: R.I.S., ALL OUT KINGS) BRUZ STARTED SOME YEARS LATER. BOTH BELONG TO THE FEW THAT DO HEAVY DUTY ON CLEAN TRAINS.

1.NAME/CREWS:
GHOST, COUSIN FRANK,
RIS, AOK, XTC, WKS, 6PACK

2.WHEN DID YOU START GRAFFITI ?
IN 1987

3.WHEN DID YOU START BOMBING TRAINS ?
IN 1988

4.IS IT HARD TO BOMB TRAINS ?
IT IS STUPID HARD.

5.HOW MANY PIECES HAVE YOU DONE ?
I'VE DONE ABOUT 100 PIECES.

6.WHERE YOU'VE DONE PIECES ?
ON TRAINS.

7.POSITIVE THINGS ABOUT GRAFFITI ?
SORRY, IT'S ALL NEGATIVE.

8.WHAT IS IMPRESSIVE FOR YOU ?
A BEAUTIFUL HINDU GIRL STANDING NAKED NEXT TO ONE OF MY PIECES.

9.NEGATIVE THINGS ABOUT GRAFFITI ?
DOING IT PERIOD.

10.DO YOU HAVE DREAMS ABOUT GRAFFITI ?
NO, BUT THE M.T.A. HAS NIGHTMARES ABOUT ME.

11.HOW LONG YOU STAY ALWAYS IN YARDS ?
NO COMMENT.

12.WHO DO YOU RESPECT ?
NO RESPECT!

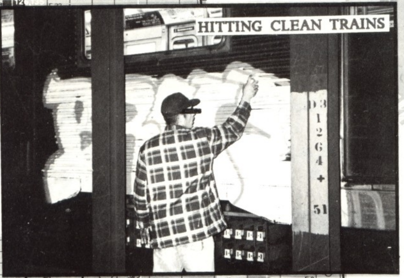
13.WHAT IS STYLE ?
COMPUTER ROCK. DEFINETLY.

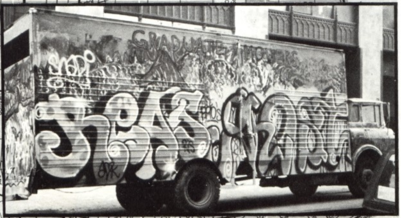
14.WHERE DO YOU GET YOUR PAINT FROM ?
MY JOB. I WORK IN A PAINT FACTORY.

15.HAVE YOU GOT A MESSAGE FOR THE REST OF THE WORLD ?
BOMB HARD, DIE YOUNG !

16.HAVE YOU HAD ANY TROUBLE WITH THE POLICE ?
HELL NO.

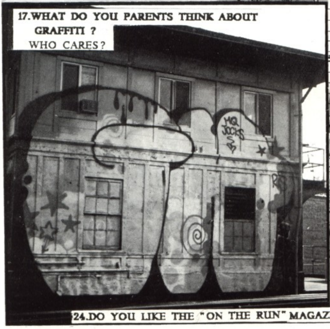
HITTING CLEAN TRAINS





REAS GHOST: ON TRUCK

17.WHAT DO YOU PARENTS THINK ABOUT GRAFFITI ?
WHO CARES?



18.ARE YOU INFLUENCED BY ANY WRITERS OR STYLES ?
NO, I JUST JOCK MYSELF.

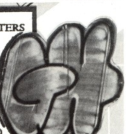
19.HOW OLD ARE YOU ?
I'M 31.

20.WHAT PAINT DO YOU USE ?
WHATEVER SPRAYS.

21.WHAT IS YOUR MOTIVATION TO DO GRAFFITI ?
I HATE CLEAN TRAINS, EVEN THOUGH THEY DOSEN'T RUN. I LOVE BOMBING TRAINS. TRAINS ARE ALIVE. WALLS ARE DEAD. BORING!

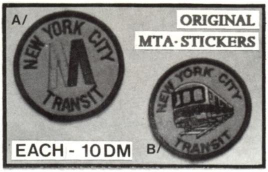
22.ARE YOU PROUD OF SOMETHING YOU DID ?
NO, NOT REALLY. I JUST LIKE DOING IT. I DON'T CARE HOW IT LOOKS.

23.WHO IS THE BEST WRITER/CREW FOR YOU ?
SANE, SMITH, JAONE / RIS, XTC, AOK



24.DO YOU LIKE THE "ON THE RUN" MAGAZINE ? NO, I THINK IT LICKS MONKEY DICK.

ON THE RUN SHOP — ON THE RUN


A/

ORIGINAL MTA-STICKERS

EACH - 10DM

B/

FOR JACKETS, CAPS, etc..

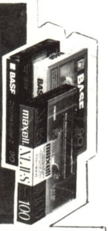
New York City

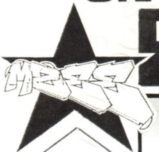
D.J. RED ALERT

...IS BLOWING IT UP!

KIS FM · MUSIC TAPES
MIXED BY RED ALERT
-SUMMER 91-

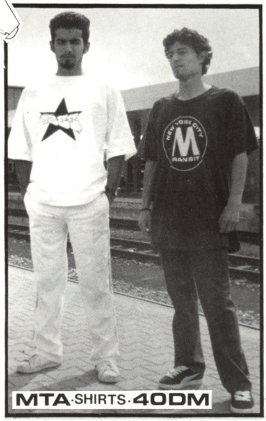
VOLUME 1. - 20DM


BASF
BASF
BASF
maxell XL-II-S 90
maxell
100



MZEE-T-SHIRTS

XL/L - 30DM

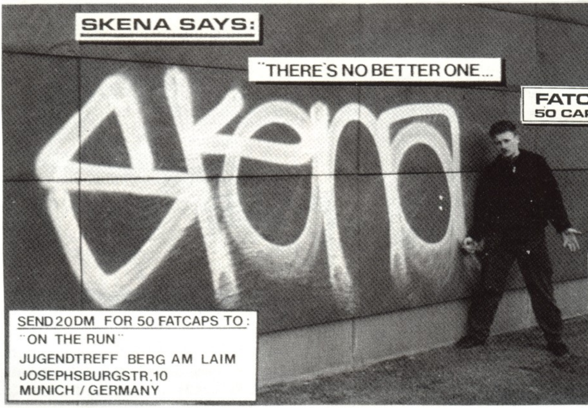

NEW YORK CITY
M
TRANSIT

MTA·SHIRTS·40DM

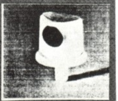
FATCAPS

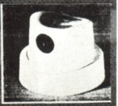
SKENA SAYS:

"THERE'S NO BETTER ONE...



FATCAPS:
50 CAPS - 20 DM


MODEL: A


MODEL: B

SEND 20DM FOR 50 FATCAPS TO:
"ON THE RUN"
JUGENDTREFF BERG AM LAIM
JOSEPHSBURGSTR.10
MUNICH / GERMANY

SKINNY-CAPS:
75 CAPS - 20 DM

NEW!

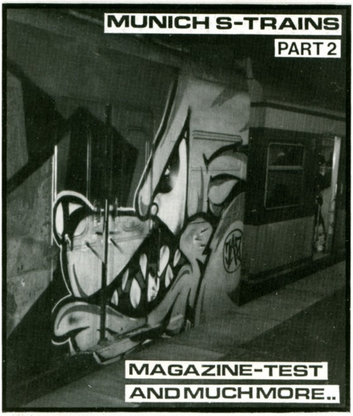
LOREAL-CAPS
60 CAPS - 20DM

NEXT ISSUE

LOOMIT'S WORLD TOUR

DORTMUND TRAINS

SCM CREW



MUNICH S-TRAINS
PART 2

MAGAZINE-TEST
AND MUCH MORE..

'ON THE RUN-ISSUE 3'
COMES OUT 30.1.92

"ON THE RUN" STAFF

1.REDAKTION
AKIM, DON, GEE 1

2."ON THE RUN" MITARBEITER
ANISIM, JOHAN, STEFFEN, CHRIS, MADDIN, VOGT, MOPPEL, TAKIT, TORCH, DEUS, PETE, ANJA, TRICKZ, MARTIN, SVEN

3."ON THE RUN" AUSLANDSREPORTER
LOOMIT (AUSTRALIA / USA)
WANE & POEM (NYC)
CMP, ANDERS & JENS-PETER (DENMARK)
GARY BROOKS (ENGLAND)
DARCO (FRANCE)
CAT 22 (HOLLAND)

4.PHOTOS
WANE, AKIM, POEM, CEMNOZ, TECHNO, LUANA, MILK, LOOMIT, HENRY, MARTHA, KENN, BRUZ

5.INTERVIEWS
AKIM, GEE 1

6.TRANSLATION
GEE 1, ANISIM

7.LAYOUT
ZEBSTER

8.GRAPHIC ART DIRECTORS
GEE 1, AKIM, CANTWO

9.TYPEWRITING
ANISIM

10. VERANTWORTLICH IM PRESSE-RECHTLICHEM SINNE:
ACHIM WALTA
IN DER EICH 5
6501 BUDENHEIM

11. NAMENTLICH GEKENNZEICHNETE ARTIKEL STEHEN IN DER EIGENVERANTWORTUNG DES AUTORS.

12.ON THE RUN APPEARS 6 TIMES IN THE YEAR

13.EDITION: 3000 WORLDWIDE

14."ON THE RUN" CO-WORKERS:
WE SAY THANKS FOR THE COOPERATION IN THE PAST AND FUTURE: BOMBER-MAGAZINE, CMP, SPIN, JAYPEE, FANTAZIE, HYPE-MAG (AUSTRALIA), FLASHBACKS (N.Y.), 14K (CH), CAN CONTROL (L.A.), ARSEHOLE ART (U.K.), SPRAYTIME (DENMARK), ASTERIX, MODE 2, RENS, BATES, CAT 22, CHINTZ, TAT, ROLER (MY MAN), PUZZLE, CEMNOZ, KENN, TECHNO, DUDGE, DRAX, CEIOS, CANTWO, NEAR·RTA, BRUZ, TERROR

15. SPECIAL THANKS TO SOME FRIEND, WHO KEEP TRUSTIN...
AC-POSSE, CHRIS, VOGT, TORCH, CMP, JBK (BANANEN POSSE), WANE (MY BROTHER), DUDGE & TERROR, LOOMIT

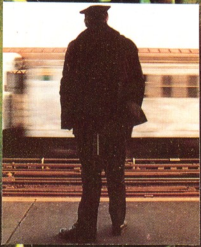
17.SELLING POINT IN SWTZERLAND:
SMALL WORLD
SCHIFFLÄNDE 22
8001 ZÜRICH
01/26 24 974

LATEST NEWS FROM NYC:

1. SACH & IZ THE WIZ DID T-2-B'S ON THE CLEANS.
2. HIMS, WEN AND REAS DID A WINDOW DOWN.
3. SENT & GHOST STARTED A WHOLE CAR WHICH THEY COULDN'T FINISH.

REMOTE
EA-1
ZENO

8865
NEW YORK CITY



Dyre Avenue
Bronx
Flatbush Avenue
Brooklyn
5 Lex Av Exp
Bronx Thru Exp

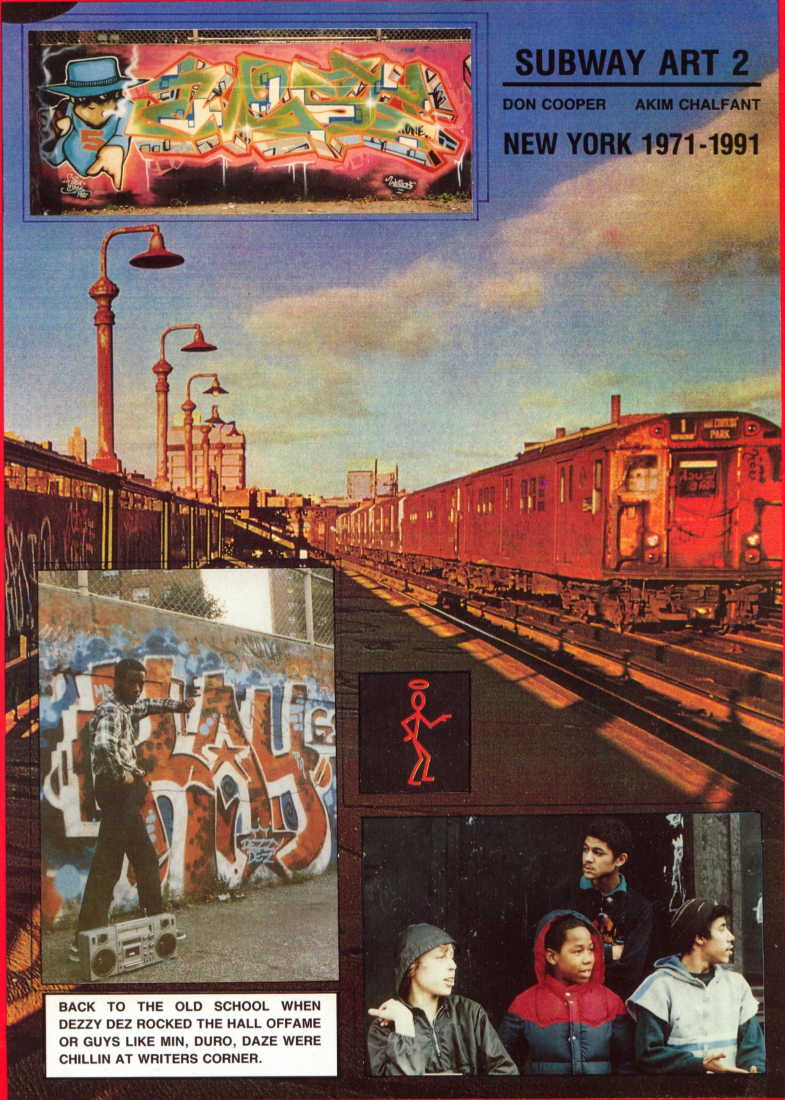
THIS IS A
WIPS, WAYNE
M'KAY PROD.

9166
9166
M

SUBWAY ART 2

DON COOPER AKIM CHALFANT

NEW YORK 1971-1991



BACK TO THE OLD SCHOOL WHEN DEZZY DEZ ROCKED THE HALL OFFAME OR GUYS LIKE MIN, DURO, DAZE WERE CHILLIN AT WRITERS CORNER.